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Billboard

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C'right Tribunal Mulls Cable TV Royalty Payoff

By JEAN CALLAHAN

WASHINGTON—The Copyright Royalty Tribunal holds a public meeting Oct. 11 to discuss procedures for distributing the more than $12 million in cable television royalty fees collected since January 1978 by the Copyright Office

In a meeting Sept. 6, Tribunal members officially declared that a controversy exists over the distribution of 1978 cable royalty fees. Cable royalties must be divided among music copyright holders, broadcasters, sports producers, filmmakers and independent programmers.

In a joint filing, ASCAP and SESAC are asking that all music copyright holders collectively receive 15% of the total pool, leaving open what percentage of that 15% share each claimant would get BMI has filed separately, claiming 15% for music copyright holders and also specifying that half of that share (or 7½% of the total pool) should go to BMI itself.

Fred Koenigsberg, ASCAP attorney, says ASCAP and SESAC will question BMI's claim for half of the music copyright money. Koenigsberg also takes exception to the National Assn of Broadcasters' proposal that NAB should receive all cable royalties and then distribute shares to copyright holders.

"There is no justification in copyright law for NAB's proposal, says Koenigsberg, who predicts that all other copyright holders will

(Continued on page 78)

Nabisco Looking To Sell Music Cassettes

By IS HOROWITZ

NEW YORK - Nabisco is preparing to test a sales concept that could open as many as 15,000 new outlets for prerecorded music cassettes

The program, so far wrapped in tight security, was developed by Sam Attenberg, principal of SQN Productions in Providence, R.I. It would offer a wide spectrum of MOR music licensed from record companies, marketed via special racks in heavy-traffic stores where Nabisco products are sold

Cassettes would be the only configuration utilized Neither disks nor 8-track cartridges form part of the plan

While Attenberg would not respond to queries about the plan, confirmation comes from a Nabisco spokesman that "we have been approached on a project involving cassettes" He would only add "We are examining it We have nothing further to report at this time"

Nevertheless, it has been established that a number of labels, among them RCA Records and Arista, have been contacted with licensing proposals. In addition, the Harrs Fox Agency

(Continued on page 16)

Merchandisers Miffed As Labels 'Get Tough'

By IRV LICHTMAN & STEPHEN TRAIMAN

NEW YORK Battle lines are being drawn between label distribution organizations and their accounts over "established policies" and "industry practice" in the key areas of credit, returns, advertising and merchandising support

WEA is the most recent major distributor to put dealers on notice that they must live up to stated credit and/or returns formulas

The company has as one dealer put it taken a "very stern position" on its 2% discount policy for prompt payment within 60 days

A resolution issued by the National Assn. of Recording Merchandisers also takes issue with what the organization terms a "pervading negative atmosphere within the industry itself" which the association claims has drastically affected label marketing/merchandising support

Even as the industry shows growing signs of recovery, many lay blame on manufacturer parent company pressure to stem the tide of bottom line erosion, regardless of traditional industry practices that overlook formalized policies.

Apart from WEA, CBS already has tightened the screws on returns, even as the industry awaits a complete "new" returns program from the label effective Jan 1.

(Continued on page 64)

Raw Materials Hike Pressing Fees

By JOHN SIPPEL

LOS ANGELES The non-stop escalation of basic raw material prices will have LP pressing costs hovering at 50 cents and singles as between 17-18 cents in October, a survey of leading independent pressers indicates This is a 1½-2 cent boost for each configuration

With a price boost in monomer, polyvinyl chloride producers have notified plants the vital basic cost for LP manufacture and compression molded singles will go to 52 cents a pound—a 2 cent increase Pellet mix is now 52 cents while dry blend compound costs 40 cents.

Hugh Landy of PRC points out that his cost on filmwrap is up 10% pellets 5%, corrugated cardboard 5.6% and electricity 16%

He and others say the raw material suppliers in announcing their price hikes, indicate more increases could be anticipated in the near future

Regardless of the increased prices, several pressers express solid business conditions to-

(Continued on page 16)

SUZI is rock SUZI is hot SUZI is SUZI AND OTHER FOUR LETTER WORDS" RS 1 3064 Suzi Quatro's second RSO album produced by Mike Chapman features the hit single "I'VE NEVER BEEN IN LOVE" RS 1091 SUZI QUATRO unleashed unabridged raw power You've never been in love like this before!

(Advertisement)

Disco Radio At a Peak?

By DOUG HALL

NEW YORK While disco formats in various measured markets across the nation grew at an astounding 96% rate over the past year, the question facing programmers today is whether disco will continue to grow or has it peaked?

The amazing growth as reflected in the April/May Arbitron period covering 174 markets, is being probed by broadcasters who wonder how the disco format will fare in the yet unreleased July/August period statistics

According to an exclusive Billboard analysis of Arbitron rating reports, disco has been the fastest growing format among listeners 12 years old and

(Continued on page 20)

Acts Cut Tours; Colleges Hurting

By ED HARRISON

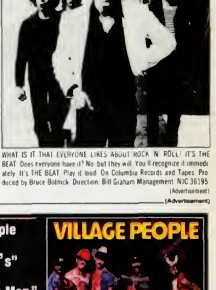
LOS ANGELES College concerts this fall semester appear to be on the decline as many schools are finding fewer major acts touring

The majority of campuses report about the same or fewer number of concerts this semester, although many claim that the caliber of acts has been upgraded

As a result of spiraling sound and light costs and the price of acts, schools are forced to raise ticket prices and are therefore eying mid-range acts with a greater amount of selectivity

Ed Micone of ICM says that because schools are doing fewer shows, they have more money to spend on the ones they book He reports that

(Continued on page 78)



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ABBA TOUR EXPANSION? U.S. & European Treks May Lead To Japan And Far East

By PAUL GREIN

LOS ANGELES – Abba's current world tour, now set to end Nov. 15 in Dublin, may be extended, says group manager Stig Anderson, so that the act can make its first concert appearances in Japan and other Far Eastern territories.

Anderson earlier added a 23-date European trek to the group's 18-date maiden North American tour, reasoning that since it's so costly to mount a tour, the group might as well extend its benefits. He may follow the same logic here.

"We had promised that they would go to Japan earlier this year," says Anderson, "but we had to cancel that tour and also one of Eastern Europe and Russia because the album took so long. 'Voulez-Vous' should have been out last November but didn't come out until May."

The North American tour, which concludes Oct 7 in Toronto, required $1 million to mount, according to Anderson, who estimates that houses will have to be close to 90% soldout for the group to break even.

The tour isn't intended to be a big money-maker, he says, or even to cause a sudden upturn in Abba's record sales on this continent, but merely to lay the groundwork for return trips. "We're just scratching the surface," Anderson says "Maybe the market will open up a bit for us so we can do bigger gigs next time."

But if the tour itself won't add to Anderson's riches, he will see a profit when he sells rights to an hour-long tv special based on the tour which he's producing with Swedish television Anderson is selling it himself on a market-by-market basis, the same way he's set up distribution for Abba's records and its feature, "The Movie."

(Warner Bros is finally releasing that film in the U.S., according to Anderson, in tour cities following the group's appearances.)

The tour could generate more profit were it not for the relatively modest ticket prices. Anderson set a top price of $9 50, explaining, "We draw a lot of families with kids."

The tour is also keyed to smaller halls, with the largest the 14,000-capacity St. Paul Civic, Thursday (27), the smallest the 3,000-capacity Portland (Ore) Opera House, Monday (17) See related story, page 6

The tour was plotted by Anderson, together with Abba's agent Thomas Johansson and representatives of ICM All agreed to stick with smaller halls even if this meant some fans would be unable to get tickets "We'd rather have a few fans disappointed than risk playing to empty houses," says John Spalding, Abba's financial controller

There are about 50 in Abba's entourage, including a nine-member band augmenting the foursome's sound The equipment requires two large trucking vans.

Despite the efforts being made on the road, the group has turned down spots on the "Today," "Tonight" and "Tomorrow" shows, according to a source at NBC-TV. Anderson says the group is instead concentrat-

(Continued on page 16)

SLIGHT GAIN OVER '78

ASCAP's U.S. Melon Reaches $55,895,000

By JOHN SIPPEL

LOS ANGELES For the first time in many years, the balance left for ASCAP domestic distribution flattened out at $55,895,000, a gain of $230,000 over 1978's $55,665,000 for the same first eight months of the year.

The 1978 eight-month domestic distribution total of $55,665,000 topped 1977's two-thirds of a year of $47,783,000 by 16%

Total domestic receipts, according to a treasurer's report delivered here Wednesday (19) to a West Coast general membership meeting, were $70,893,000, a 2 5% increase over 1978's $69,153,000.

Overall operational expenses rose 11% in 1979, with overhead taking $14,998,000 this year as opposed to $13,488,000 last year from January through August.

Home office and branch office salaries rose 11.9% from $6,536,000 in 1978 to $7,305,000 this year Home and branch office expenses were boosted from 1978's $6,962,000 to $7,693,000, a 10 4% increase

Receipts from foreign societies increased 30% from $6,860,000 last year to $8,927,000 in the current first eight months.

ASCAP distributed and set aside for foreign societies $14,695,000 in the first quarter of 1979, followed by $16,646,000 for the second quarter Not included in receipts and in the balance available for distribution is a total of $3,417,000, representing 20% of receipts from certain local television stations which have been escrowed in connection with a Buffalo Broadcasting litigation

The sum for the eight-month period is $3,343,000 in fees and $74,000 in interest.

A foreign distribution totaling $9,716,000 was made July 31, with the following payouts for 1977 Sweden, $529,000, England, $4,176,000, Germany, $2,335,000, France, $2,472,000 and a July 1976 through June 1977 payment to South Africa of $184,000

Approximately $10 8 million covered 1977 payouts to Argentina, Austria, Belgium, Czechoslovakia, Denmark, East Germany, Finland, Holland, Hungary, Italy, Yugoslavia, Mexico, Norway, Poland, Russia, Spain, Switzerland and

(Continued on page 16)

MAC'S 'TUSK' IS RECALLED

By ED HARRISON

LOS ANGELES—Warner Bros. has recalled its entire shipment of the single "Tusk" by Fleetwood Mac because of defective pressings. The defect is believed to be scratchy surface noise.

The single's recall means about a week's delay in consumer availability Promotional copies of the record, which were all in satisfactory condition, were received by radio stations Friday (14) with airplay beginning immediately.

The bulk of the singles were pressed by Capitol. The new pressings are being handled by CBS The newly pressed records began being shipped Friday (21) and Monday and Tuesday (24-25). "Tusk" is expected to be available in stores early this week

The defects were brought to Warner's attention by its various accounts nationwide. Considering the magnitude of both single and artist, Warner's opted not to go with anything less than a perfect pressing It was also difficult to isolate which parts of the country received the defectives.

Fleetwood Mac has been huddled at Capitol Studios for three weeks mastering the "Tusk" album which will be released Oct. 12. It has taken nine months to produce the LP.

Billboard photo by Chuck Pulin

WHO SELLS—One of approximately two dozen T-shirt, sweat shirt and button vendors hawking Who paraphernalia outside Madison Square Garden holds aloft a sweat shirt plugging the group's recently released concert film. Bootleggers were chased across the street by police, but business was booming nevertheless.

Infinity Pope Rights Fast 2-Day Deal

NEW YORK—With speed a prime consideration, the deal bringing Infinity Records U.S.-Canada rights to the album, "Pope John Paul II Sings At The Festival Sacrosong," was signed two days after label execs met with a Boston-based firm that had rights here to the package.

Infinity was informed of the availability of the album Friday (7) by Ellen White, Infinity promotion rep in Boston, and on Tuesday (11) label president Ron Alexenburg met in Boston with Harold Stavisky and Adaline Giles, president and treasurer, respectively, of Petri Pax, Inc., a financial/marketing company

Petri Pax, Inc obtained rights from Crystal Records in Germany, which in turn had obtained European rights from EOM Schallplatten Co., which taped the Pope on his pilgrimage to Poland June 2-10.

By Thursday evening contracts were prepared and signed, so that Infinity could prepare a new English sleeve and pressings in time for the Pope's visit to the U.S. starting Oct. 1

MCA Distribution will market the $9 98 list album after the Pope's visit, although the Pontifical Mission Society of Boston as well as Catholic Churches throughout the U.S. and Canada will have exclusive selling rights immediately.

A major portion of the proceeds from the sale of the album will go to the Pontifical Mission Society to be used for the benefit of the poor

$63 Mil BMI Payout; It's Up 12% For 1979

By STEPHEN TRAIMAN

NEW YORK—A record $63.054 million in performance rights and royalties was shared by BMI members in the fiscal year ended June 30, a 12% gain from the year-ago payout that reflects more broadcast revenues, computerized collections and added licensing opportunities (Billboard, Sept 15, 1979).

License fees rose 12% to a record $74 325 million, with income from 9,300 AM, FM and television broadcasters at an all-time high, while fees from 27,000 active general licensees—including a growing number of discos—were up 19%.

Overall income is up about 12% to $76 871 million, from $68.649 million in the prior year, BMI members were told by president Ed Cramer. This includes interest and other income of $2.546 million, up a significant 35% from $1.879 million in 1977-78.

Despite inflation and other escalating costs, general and administrative expense as a percentage of total income actually declined—to 17 55% from 17.7% As a result, net income (increase in retained earnings) was up a solid 134% to $260,000, compared to $111,000 the prior year, and year-end retained earnings were up 11 6% to $2 502 million, from $2 242 million in 1977-78

The all-time high payout to BMI members of $63 million compares to $56 million the year before, which was a 15% gain from the $49 million shared in fiscal 1977.

(Continued on page 16)

Beatles U.N. Concert? 3 Reportedly Say 'Let's Go'

By DOUG HALL

NEW YORK—Three former Beatles have unofficially agreed to do a benefit concert for the U.N. and a New York Post page one story Friday (21) that the group was being reunited for a "boat people" benefit concert in New York left months of U.N. negotiations with the four former members in disarray and John Lennon "angry and hurt."

Television producer Sabine Von Rogalla of Flying Saucer Productions and film producer Dirk Summers have been working in New York and in Geneva with the U.N trying to put such a concert together for four months.

Working separately and sometimes in cooperation, Von Rogalla and Summers have conducted extensive negotiations which at one point saw the then Under Secretary General of the U.N Genichi Akatani dispatched to a Tokyo hotel to deliver a letter to Yoko Ono, wife of Lennon.

Von Rogalla now reports that Lennon has broken off talks with the U.N. because he is "angry and hurt" that he was not asked first to do the concert. As things now stand, although no official agreement has been reached, George Harrison, Paul McCartney and Ringo Starr have agreed to perform in a concert that is to be staged in Geneva. There was never a plan to hold a concert in New York as the Post reported.

Klaus Feldman, deputy regional representative of the High Commission on Refugees of the U.N., expressed concern over the Post story and says he can understand Lennon's position. Feldman also confirms that three Beatles have agreed to perform.

Also committed to perform at the yet-to-be-scheduled concert is Leonard Bernstein, who will play a medley of Beatles' hits on piano.

The U.N. negotiations were pushed along at one point by U.N. Secretary General Kurt Waldheim, who personally discussed the concert with George Harrison.

The U.N. plans have no connection with a recent ad in The New York Times placed by promoter Sid Bernstein appealing for the Beatles to reunite for a "boat people" concert Bernstein did not know about the U.N. plans when he placed the ad

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STORM DAMAGE *Retail Sales, Broadcasting Affected Heavily In Mobile*

By MIKE HYLAND

NASHVILLE—Hurricane Frederick, which blew through the Gulf Coast area of the U.S. two weeks after Hurricane David hit the southern East Coast, had a noticeable negative effect on both retail sales and broadcasting operations.

Hardest hit was Mobile, which suffered extensive physical damage and instituted a 9 p.m. curfew following the massive storm.

Loss of power forced television and radio stations off the air in the Mobile area, with only WKRG-FM managing to continue air operations during the brunt of the hurricane, and several retail record outlets were closed for several days afterwards.

Most stores were prepared for the situation and had taken precautions to protect stock and merchandise. "We moved our stock off the floor and boarded up the shop," says Linda Oberrne, assistant manager of the Record Bar in Mobile. "We lost the sign on top of our building and suffered a few leaks, but our main problem was loss of sales throughout the time we had to close. We couldn't re-open until Monday (17)."

Lex Mauffray, manager of Camelot Records in Mobile's Bel Aire mall, notes that the shopping mall itself underwent extensive damage and his store remained closed for business for more than a week.

"It hurt our sales and our incoming shipments of records," Mauffray says.

Two other stores in Mobile, Rainbow Records and the Music Box, were closed, and could not be reached for comment.

Steve Libman, Emerald City, Atlanta, which operates several retail outlets in Florida and Alabama, reported power outages in three Alabama stores, with his Ft. Walton, Fla., store closed for one day due to evacuation.

"Our Tuscaloosa store lost power for more than five hours Thursday (13) and the two managers stayed in the store taking inventory with candles," reports Libman. When the store was able to reopen, business was brisk even with the threat of impending tornado and flood warnings.

Although many areas of Texas were not affected by the hurricane, heavy rains in Houston and Corpus Christi caused a drop in sales at the Sound Warehouse retail outlets.

Finally as the hurricanes began to abate, dealers and broadcasters in the parts of the U.S. hardest hit turned to cleaning up the mess inflicted upon them, while keeping an alert ear for upcoming tropical storms. Earlier, the northern East Coast had been hit by the aforementioned hurricane David and people in Southern California, watching footage on television of storms battering Eastern portions of the nation, themselves were caught in a sweep of fires last week which helped produce major smog alerts in the Los Angeles area, resulting in some business dropoff as people were advised to stay indoors.

KANSAS SIGNS—Members of the Kirshner/Epic group Kansas, left, autograph pictures and copies of its current LP, "Monolith," for fans at Pittsburgh's Oasis retail outlet. It was the group's first in-store appearance in three years.

Mac's Stevie Nicks First To Be Pacted By Modern

By DOUG HALL

NEW YORK—Stevie Nicks of Fleetwood Mac is the first artist to be signed at Paul Fishkin's and Danny Goldberg's new Modern label.

Modern is being marketed and distributed by Atco Records, a division of Atlantic Records. The vocalist-songwriter with Fleetwood Mac will continue to work with that group and is featured on Fleetwood Mac's upcoming Warner Bros. album "Tusk."

One of the first projects Nicks will be doing for Modern is the soundtrack for the feature film "Rhiannon," which features a song by the same name. Fishkin and Goldberg are executive producers of the film, now being shot by United Artists.

Goldberg says the new label will not specialize in any one type of music, but will record "whoever excite us." He adds, "We have a background in pop and rock, but we will not be limited."

Fishkin and Goldberg used to work together for Al Grossman, who most recently was in partnership with Fishkin in the ownership of Bearsville Records.

Goldberg continued his association with Fishkin through Danny Goldberg Inc., a public relations firm which numbered among its clients Bearsville Records. Goldberg says the p.r. firm is being phased out and Fishkin has left Bearsville.

Fishkin says he left the Bearsville presidency because "I felt I did all I could there" and he and Grossman had "differences over artists being recorded."

Grossman has taken a more active role in the Bearsville operations and he has beefed up his management with Michael Pillot from CBS.

In Fishkin's eight years at Bearsville he was instrumental in the development of such artists as Todd Rundgren and Foghat.

As far as Goldberg's p.r. activities go, he and Fishkin will continue to handle American representation on behalf of Harvey Lisberg for 10cc and San Cafe.

The pair is also involved in doing a film documentary on the anti-nuke concerts at Madison Square Garden in New York. They are working with Julian Schlossberg of Castle Hill on a film that will combine footage of the concerts and documentary footage on nuclear power and energy alternatives. The soundtrack of this film, however, will be released by Elektra/Asylum.

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Sales Barometer

LOS ANGELES—How's business? According to a national dealer and one-stop survey by Billboard's research department, 37.5% of the respondents report LP sales up, 23% report LPs down and 39.5% report sales stable. Last week 28% of the respondents reported LPs up, 26% reported them down and 46% reported stable conditions.

For singles, 31% report sales up, 21% down and 48% stable. Previous week's percentages were 26% up, 23% down and 51% stable.

For prerecorded cassettes, 47% report sales up, 16% down and 37% stable. The previous week's figures were 46%, 17% and 37%.

For prerecorded 8-tracks, 15% report sales up, 37% down and 48% stable as opposed to last week's 13%, 38% and 49% levels.

For blank tape, 46% report sales up, 15% down and 39% stable as opposed to last week's 42.5%, 15% and 42.5% levels.

Executive Turntable

Record Companies

Jack Craigo, senior vice president and general manager of Columbia Records in New York, is leaving his post at CBS. His duties will be taken over, at least temporarily, by Bruce Lundvall, president of the CBS Records Division. Lundvall ran the label before Craigo was appointed to his last post in 1978.

Bunny Freidus is upped at CBS Records International as European regional vice president of creative operations. Now based in Paris, she was recently creative operations vice president for CBS Records International. She replaces Alain Levy who is now managing director of CBS Disques, the label's French subsidiary. ... **Arnie Orleans** takes the Gotham RCA slot as sales and distribution division vice president. Orleans replaces **Bob Fead** who now heads all domestic commercial operations. Orleans recently was with the Montage label after sales posts with ABC Records, 20th Century and A&M. ... **Gary Davis** becomes senior vice president for promotion at Motown replacing **Danny Davis** who is now with Casablanca. Previously, Gary Davis had been vice president of promotion, sales and creative services at ABC Records. It had been previously announced that Skip Miller was taking Danny Davis' place but Miller will remain in his post as vice president of promotion. ... **Glen Simmons** is upped at A&M Records, Ltd. (U.K.) to managing director of the label. Based in London, he had been deputy managing director for A&M. ... **Tom McEntee** moves to Ariola Records in Los Angeles as national director of sales. Previously, he had been national country promotion director for Ovation Records. ... **Joseph Stelmach** replaces **Acy Lehman** as art director for RCA Records in New York. For the past six years, he had been art director and manager for album packaging at RCA Red Seal. Lehman, also in New York, is now RCA Corp.'s director of creative services for SelectaVision videodisks. ... **Richard Greener** moves over to Columbia Magnetics in New York as director. Most recently, he was operations services director for Columbia Record Productions. ... Also at CBS in New York, **Matty Matthews** is promoted to radio station relations manager. Matthews joined Columbia in 1969 as a local promotion manager. ... **Frank W. Molloy** has resigned his post as vice president of business affairs at 20th Century-Fox Records to join the newly formed Los Angeles law partnership of Heaney, James, Hearn and Molloy. ... **Steve Ales** moves to the Rocket Record Co. in Los Angeles as national sales director. His dad Barney, is the Rocket president. Formerly, Ales was national singles sales manager at Motown. ... **Bob Shulman** joins A&M in Los Angeles as a West Coast a&r representative. He was previously program director at KRST-FM in Albuquerque, N.M. ... **Nancy Klugman** and **Rick Harold** join the Ariola promotion team in Los Angeles. Klugman, now the director of West Coast secondaries, had been assistant to the national promotion director at RSO Records. Harold, currently the Southwest promotion manager, had been a promotion man for Capricorn Records. ... Also at Ariola in Los Angeles, **Todd Lindstrot** and **Page Porazzo** join the label in national talent acquisition. Lindstrot had been a field liaison of Southern California merchandising for the label while Porazzo coordinated special projects at Ariola.

Craigo

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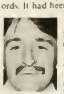

Ales

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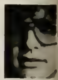
McEntee



Shulman

Greener

Matthews

Geary Tanner moves to MCA Records as Atlanta Branch promotion manager. He was national AOR promotion director for MCA. ... At Radio Records in New York, **Scott Jackson** comes in as national promotional consultant. Jackson had been vice president of promotion at Arista Records.

Marketing

Stu Marlow, veteran London Records sales executive who recently was national sales manager for that label, is now the Honolulu branch manager for Pickwick's distribution branch. ... **Marty Spieler** joins the Moss Music Group as Midwest regional salesman in Chicago. He was branch manager for the MCA Distributing Corp.

Stelmach

Riccobonn

Publishing

Rick Riccobono joins the Interworld Music Group in Los Angeles as general professional manager. He has served on the professional staffs at Irving/Almo and Chappell/Intersong Music.

Related Fields

Donald S. McCny takes over as vice president and general manager of the CBS Technology Center in Stamford, Conn. He spent 22 years with RCA, most recently as technical liaison division vice president for the SelectaVision videodisk operations. ... **Deborah DeFraites** moves to Front Line Management East in New York as promotion director. She was Southeast regional manager for Janus Records. ... **Scot Edwards** takes over the new post of coordination manager for product and advertising for Maxwell Corp. of America in Moonachie, N.J. Formerly, Edwards worked for Cardinal Sales in Indiana. ... **Joe D'Imperio** comes to the MSJ Financial Corp. to helm the newly established entertainment division. Recently, he headed up the West Coast office of Tree International publishing. ... **Lynn Eade** moves to the JVC Cutting Center in Los Angeles as studio manager. Formerly, she was with A&M Records as quality control manager. ... **David Powell** joins Robert Abel and Associates as controller. Formerly, he was with Butterfly Records as vice president and controller. ... **Ed Benson** steps into the new post of associate executive director for the Country Music Assn. in Nashville. Benson had been active within the gospel music industry.

ARCHIE BELL & THE DRELLS. THEIR
"STRATEGY"
IS TO GET YOU DANCING.
When McFadden & Whitehead write it (the hit single "Strategy"), and Archie Bell & The Drells sing it (on an albumful of new hits), the beat goes straight to your feet.
"STRATEGY" BY ARCHIE BELL & THE DRELLS. ON PHILADELPHIA INTERNATIONAL RECORDS AND TAPES.
Distributed by CBS Records © 1979 CBS Inc. Produced by Kenneth Gamble, Leon Huff, Archie Bell, Mark Mitchell, McFadden and Whitehead, William Bloom, Douglas Brown, Terry Price, Roger Meltzer

100,000 Retailers For Abba Merchandising?

Ward's Firm Guarantees Group $1 Mil

By JOHN SIPPEL

LOS ANGELES. The current debut U.S. tour by Abba is supported by licensed merchandise tie-ins, which have the Swedish group's logo, name and likeness in potentially 100,000 retail outlets in this country.

"And Abba will realize at least $1 million from minimum guarantees and conservative estimates of sales royalties from everything from T-shirts to posters and watches," adds Burt Ward, founder of two-year-old Entertainment Licensing Corp.

Ward learned first-hand the vitality of merchandising tie-ins. While he was "Robin," sidekick of "Batman" on television, Ward traveled the country on arena/auditorium personals with Adam West. He became personally involved in tie-in merchandise sales in connection with the concerts.

At the suggestion of local attorney John Mason, Ward conferred with Abba manager Stig Anderson about the possibility of representing Abba exclusively for merchandise tie-ins in the fall of 1978. Anderson told Ward the group in its history had realized $250,000 in guarantees, but little in ancillary merchandise was ever produced or distributed.

The current Abba domestic itinerary, which closes Oct. 7 after 18 concerts, has six national and one international merchandise manufacturers providing Abba-related merchandise.

Pro Arts Inc., Medina, Ohio, is distributing a four-color $2.50 poster of the group through a licensing deal with Ted Trikilis. Photo-Lith's Jeff Cohen out of Stanton, Calif., is producing three Combo-Glitter heat transfers. Heat transfers are applied to T-shirts and sweaters in everything from department through record/retail stores.

A silkscreen T-shirt is available from the T-Shirtery in a deal made with Jay Cohen. TG&Y's 1,100 stores, for example, ordered 72 shirts each as a starter.

Ward points out the total involvement of these merchants, noting the general manager of the retail chain has called consistently to inquire how the tour is doing.

Sales executives of the merchandise bombard their accounts with phone calls, hyping the aligned stores on Abba's concert success in a methodology much like record promotion.

Ward estimates that the above merchandise makers have as many as 25,000 accounts, which distribute to more than 70,000 stores.

Dallas Cap & Emblem's Mary Gardener is the largest in his field in the world. That giant is selling two different nylon Abba jackets at around $15 retail and three $7.50 caps with the group's patches. The emblem patches, too, are available for $1 each. Ward estimates the Dallas firm's coverage at more than 150,000 retail locations globally.

Midwest Manufacturing, St. Louis, is wholesaling two different belt buckles and an electric disco visor for $5 and $3.50, respectively.

Tony Anton of Craft House, Toledo, has a $3.95 color-your-own-poster, complete with felt tip pens. Bob Sanders of Timely Creations here has an Abba wrist watch for $19.95.

Ward has pending a mirror, tote bag, bulletin board, notebook cover and paperback deal for the Atlantic recording act.

Ward figures Abba merchandise will be available by the holidays in 37 countries through the exclusive Entertainment Licensing agreements.

Another Ward corporation, Concert Management, has contracted with the 18 venues at which Abba is performing to handle sale of the Abba related merchandise. A three-person crew out of the Malibu, Calif., corporation is traveling with the Abba entourage, setting up the concert sales.

The average group touring sells 80 to 90 cents per concertgoer in merchandise at a performance. Ward states, with supergroups pushing that figure up to $1.10. Abba did $1.82 per attendee at the Edmonton, Canada, opening performance Thursday (13), he says.

Because Abba has pirated its own program through John Spaulding of Bocu Music, London, that program and a book are the only Abba items being sold which do not license through Ward's company.

Ward bought 6,000 copies of "Abba, The Ultimate Pop Group" by Mary Ann Lindvill from A&W Publishers. Ward's hawkers are selling the book for $7 at concerts, with Abba cut in on the revenue.

Ward places much importance for concert sales on the fact that his contract with the venue calls for the placement of large signs above the area where his vendors are operating. The signs denote their presence in the crowded arena foyers and also list all retail prices for items on sale.

You Can Play These Backwards

CHICAGO — Phonogram/Mercury has created two reverse grooving record albums to be used for in-store promotion.

The rock and r&b sampler LPs, unlike virtually every other record ever pressed, must be tracked from the inside of the disk to the record's outer edge.

"Counterrevolutions In Rock" and "Counterrevolutions In R&B" contain selections from recent Mercury and distributed label releases. Rock artists are Carolyne Mas, Scorpions, Southside Johnny & the Asbury Jukes, Johnny Cougar and Larry Raspberry.

The r&b LP samples new releases by the Bar-Kays, Kool & the Gang, Heaven and Earth and David Oliver.

To play the records, the tone arm must be lowered at the point where conventional records are finished playing. Standard equipment can handle the 12-inch pressings.

Phonogram says it expects to go to a second press run to meet anticipated demand. About 3,000 copies initially of each sampler are going to accounts through Polygram Distribution.

The promotion is the idea of Harry Palmer and Roy Singer at Polygram, with Mick Brown and Joe Polidor at Mercury.

Phonogram executives hesitate to label the pressings an industry "first." However, no one at the label could remember when reverse grooving had last been seen.

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TORONTO HOST CITY

1st NARM Meet Held Outside U.S.

By DAVID FARRELL

TORONTO—The National Assn. of Recording Merchandisers staged its first regional meet outside the U.S. here Sept. 13 with a program devoted to merchandising and manufacturing matters.

Venue was this city's Holiday Inn, and early morning registration listed 185 participants—though NARM's special projects director, Patrick Gorlick, estimates end-of-day attendance in the region of 200 or more.

Although NARM literature mailed ahead of the meet indicated executive vice president Joe Cohen would be in attendance, Gorlick and Stan Silverman, director of membership, were the only two representing the association, indicating that a membership drive in Canada's music capital was the chief priority of the day.

Speaking in place of Cohen, Gorlick noted that a NARM rep is being posted to Europe for a month to canvas the market.

Asked about the association's interest in tapping new markets, Gorlick replied that "first we try to cater to the international delegation of music merchandisers and down the road comes the membership boost."

Continuing, Gorlick observed that the regional meets were first established three years ago as a means of hitting middle management reps in the trade who could not afford the time to fly out for the national convention.

"In the first year, we hit eight cities, 17 in the second, and 72 this year," he reported.

Guest speakers at the Toronto confab included Brian Robertson, president of the Canadian Recording Industry Assn.; John Ford, director, marketing, RCA Records; Bob Rowe, vice president of marketing, Capitol-EMI; Joe Summers, senior vice president, A&M; Jean Dejardins, vice president of marketing, CBS; and David Spence, director, Ministry of culture and Recreation.

No Decision Yet On Springboard

NEW YORK—The proposed sale of assets of Springboard International and Apex Records, now in bankruptcy proceedings, is still pending following a hearing Thursday (20) in Newark.

An all-day proceeding last week failed to produce an agreement of the firm's creditors and those claiming various interests in property and copyrights.

An offer of $3.35 million for the assets, made by a joint venture of NMC Corp. and International Fastener Research Corp. is before the court for its approval. Attorneys for all parties were scheduled to meet here Friday (21) in an attempt to iron out conflicts.

U.S. Bankruptcy Judge D. Joseph DeVita has scheduled another hearing for Tuesday (24).

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FIRST IN 25 YEARS

$826,000 Loss For U.K. Decca

By MIKE HENNESSEY

LONDON—Hard on the heels of the collapse of the EMI-Paramount Pictures joint venture, the British record industry suffered a further major shock when British Decca chairman, Sir Edward Lewis, announced a loss for the financial year ended March 31, 1979 of $826,000—marking the first time the company has plunged into the red in at least 25 years.

The news wiped nearly $15 million off the stock market value of Decca shares, until speculation suggested that the firm was open to a takeover bid and share values started to climb. They have subsequently tumbled again, as it became obvious that no immediate buyout was in the cards.

The $826,000 loss (figure is pre-tax and before minority interests are taken into account) compares with a pre-tax profit of $26.4 million the previous year.

There is no final dividend for shareholders to add to the mid-term seven cents, and indications are that the current financial year will produce an equally grim result.

Though Decco does not provide a detailed financial breakdown, it does disclose that the records/television/audio division had a $3.8 million loss last year, compared with a profit of $1 million during the previous 12 months.

Thus, it becomes clear that—like EMI—Decca's music interests have dragged down the overall group's profits, though chairmon Lewis goes on record as attributing the loss to the strength of the British pound (and its effect on the firm's foreign trading), rising labor costs and higher interest charges for the adverse results.

When taxation, minority interests and other factors, such as foreign currency fluctuations, are taken into account, Decca's deficit becomes around $11.6 million, compared with approximately $9 million the year before.

Sir Edward Lewis, who this year celebrates half a century as head of Decco, has fought staunchly over the years to preserve its independence, and to render the company proof against oft-mooted takeover bids. But, despite the absence of any immediate changes, the current dismal performance must, it's felt, precipitate some restructuring (or even disposal) of Decca.

Lewis was quoted last week as saying, "Decco will survive as a company, I'm sure of that—but there may well have to be changes."

Initial speculation focussed on Paramount as a possible buyer of the British firm's music interests, given its announced intention of returning to music even though the EMI deal has fallen through.

Ironically, there was an earlier time when EMI was thought to be a likely purchaser of Decca's music division, long before the former's current problems.

For the Record

LOS ANGELES—CBS Inc. is suing to recover $150,000 and not $1 million, allegedly owed it by Mushroom Records (Billboard, Sept. 22, 1979). Walter Vogel, representing the Mushroom side, signed a promissory note dated March 14, 1978, promising to pay the $150,000 by April 1, 1979 per the filing.

Market Quotations

As of closing, September 20, 1979

1979 High	1979 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
45¾	32⅛	ABC	8	502	40⅜	44½	40½	+ 2⅜
41⅛	34⅛	American Can	8	240	38½	38½	39⅛	+ ½
18¾	14	Ampex	11	591	18¼	18⅛	18⅜	+ ⅜
3½	1⅛	Automatic Radio	—	17	2⅛	2⅜	2⅜	Unch
56¾	44⅛	CBS	8	247	55	53¼	55	+ 1½
26¾	18⅛	Columbia Pictures	8	1111	24½	24½	24⅜	+ ⅛
13¼	7⅛	Craig Corp	12	8	7⅛	7⅛	7⅛	Unch
44⅛	33	Disney Walt	12	858	40⅛	39⅜	40⅛	+ ½
3	2	EMI	14	1427	2	1½	1½	— ⅛
18½	12⅛	Filmways Inc	11	208	15	14½	14⅜	Unch
18⅛	13½	Gulf + Western	3	1425	16½	15⅜	18	+ ⅜
17	10½	Handleman	8	113	13	12½	13	+ ⅛
32½	17	Harrah's	18	141	31⅛	31⅛	31⅛	Unch
8½	3½	K-tel	56	1	8⅛	6⅛	8½	— ⅛
3⅛	2	Lafayette Radio	—	143	2⅛	2	2	Unch
37⅛	28⅛	Matsushita Electronics	8	8	30⅜	30½	30⅜	Unch
54⅜	37½	MCA	8	404	53⅛	51⅜	53½	+ 1
39	22⅛	Memorex	4	254	23	22½	22⅜	Unch
66	52	3M	10	1208	52½	52⅛	52⅜	+ ½
50⅞	38	Motorola	11	391	50⅜	48	50½	+ 1⅜
32	24½	North American Philips	5	14	30½	30⅛	30⅛	— ⅛
22½	18	Pioneer Electronics	13	8	21	20½	21	+ ½
28⅛	23	RCA	8	409	24⅛	23⅜	24⅛	+ ½
10½	7⅜	Sony	16	85	8½	8½	8½	— ½
51⅛	30	Storer Broadcasting	12	293	51½	50⅜	51	— ½
8⅛	4⅛	Superscope	—	1	4⅛	4½	4½	— ⅛
31⅜	18¼	Taft Broadcasting	10	81	31⅜	30	31⅜	+ 1½
29½	17½	Tandy	8	439	27	26⅜	27	+ ⅜
11⅜	4½	Telecor	3	—	—	—	4½	Unch
20⅛	16½	Transamerica	8	885	18½	18⅛	19½	+ ½
48⅛	30	20th Century	7	44	45½	44⅜	45½	Unch
42⅜	32⅛	Warner Communications	8	354	41½	40⅜	41⅛	— ½
15½	12	Zenith	11	199	12⅜	12⅛	12½	+ ½

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1⅜	2⅜	Koss Corp	8	—	5	5½
Electrosound Group	5	8	8	8½	Kustom Elec	18	3	2⅛	2½
First Artists Prod	29	13	5½	5⅜	M Josephson	7	—	14¼	15
GRT	—	1	½	⅜	Orrox Corp	16	35	8½	7
Integrity Ent	7	22	1½	2	Recoton	4	10	1¼	1⅜
					Schwartz Bros	3	—	2½	3⅜

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer, Assoc. V.P., Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Ste. 100, Toluca Lake, Calif. 91505 (213) 841-3761, member of the New York Stock Exchange, Inc.

Abkco Revenues Up 3rd Quarter

LOS ANGELES—Abkco Industries Inc. reports revenues for the third quarter ending June 30 amounted to $1,803,574 with a profit of $30,895 or two cents per share compared to revenues of $1,638,505 and a profit of $1,040 or zero cents per share for the third quarter last year.

For the nine months ended June 30, operations resulted in a loss of $90,147 or seven cents per share compared to a profit of $220,779 or 16 cents per share for the corresponding period in 1978. Revenues for the nine months amounted to $5,794,538 compared to $6,247,278 for the same period in 1978.

The loss for the nine-month period was due primarily to losses incurred by Abkco's wholesale independent record and tape distribution operation. The losses were caused by declining volume, heavy returns and declining margins.

Stewart Folio Out

NEW YORK—Chappell & RSO, via their exclusive print distributor, Theodore Presser, have marketed a matching folio on John Stewart's hit LP, "Bombs Away Dream Babies" which features two chart singles, "Gold" and "Midnight Wind."

The soft cover, $6.95 list folio contains all 10 songs on the album.

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Welk Beefing Up Publishing Group

By KIP KIRBY

NASHVILLE–Expansion is the name of the game for the Welk Music Group in 1979, as the company adds staff, new offices and a healthy string of chart songs.

Nine months ago, in a step designed to broaden its base of operation and lend particular emphasis to its pop efforts, the publishing firm appointed former BMI executive Roger Sovine as vice president of professional services. Sovine works closely with Bill Hall, Welk's Nashville division manager, on writer development and the overall coordination of publishing and production deals among the New York, Hollywood and Nashville offices.

In May, the Welk Music Group relocated into larger headquarters in the Billboard building on Music Row, an office that houses local staff members, Jim Vienneau and Vogue Productions, and the company's exclusive writers. These include Don Williams, Bob McDill, Wayland Holyfield, Dickey Lee, Danny Flowers, Marciah Routh, Larry Kingston, David Williamson, Kenneth Bell, Terry Skinner and J.L. Wallace.

The company is concentrating on developing creative ties between artists and producers in Nashville and Muscle Shoals, a thrust that received extra momentum with the formation and in-house production of new pop group, Bama. Bama is composed of Muscle Shoals-based Welk writers Bell, Skinner and Wallace, and its first single, "Touch Me When We're Dancing," was recently released on the RCA/Free Flight label.

Not content to bridge only the domestic market, the Welk Music

(Continued on page 54)

Form 2 Companies

LOS ANGELES–20th Century-Fox Music Publishing and Lucasfilm have signed an agreement calling for the creation of two publishing companies. The firms are Bantha Music (BMI) and Tusken Music (ASCAP).

The companies are administered worldwide by 20th Century's international arms and are now concerned with the upcoming John Williams score to the film, "The Empire Strikes Back," a sequel to "Star Wars."

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10-YEAR RETIREMENT ENDS

Lou Levy Back As Valando Associate

By IRV LICHTMAN

NEW YORK–Lou Levy is back on the music publishing scene as an associate in Tommy Valando's Fiddleback Music (BMI) and Revelation Music (ASCAP).

Levy, who sold his Leeds Music Group to MCA 10 years ago this month, is the second high-powered music publisher to leave retirement in recent weeks, the other being Hal Fein (Billboard, Sept. 15, 1979).

Levy will work closely with Valando in developing what the pair hopes will be strong long-term copyrights, with emphasis on the Broadway area.

Valando, with a background in show scores, presently has under contract Stephen Sondheim ("Sweeney Todd"), Alan Jay Lerner, Fred Ebb and John Kander and Cretchen Cryer and Nancy Ford ("Getting My Act Together & Taking It On The Road") and was the original publisher of such scores as "Fiddler On The Roof," "Cabaret," "Godspell," "Company," and "Forelloff."

"We'll be dealing strictly with songs that everybody's running away from," explains Levy, who says in his years of retirement he's done "everything I like except music publishing.

"We want new copyrights that can stick to the wall and sell paper."

The Leeds catalog, established by Levy in 1940, contains dozens of evergreens, many of which Levy picked up from foreign sources down through the years.

Among them are "I'll Remember April," "Stranger In The Night," "C'est Si Bon," "I'll Never Smile Again," "All Or Nothing At All," "Now Is The Hour," "Teach Me Tonight," "Undecided" and "Heartaches."

Levy was also closely involved in the careers of such acts as the Andrews Sisters, Connie Francis, Bobby Darin, Woody Herman, the Ames Bros. and Steve Lawrence, among others.

He is about to set foreign licensing deals for "Sweeney Todd," "Getting My Act" and another Valando score, "Don't Bother Me, I Can't Cope."

On a professional basis, Levy is seeking new writers and developing label covers of existing copyrights, including material cut from shows. He and Valando will also work on new properties, including a new Lerner musical with Michele Legrand and one by Kander & Ebb.

"I hear the industry wants to get back to basics in business and merchandising practices, but nobody talks about songs, the basics of recording success," Levy maintains.

Of ironic note is the fact the Valando operation is located at 1270 Ave of the Americas in the same building where Levy launched Leeds Music.

FEST JUDGING IN NASHVILLE

NASHVILLE–Citing an "overwhelming response to last year's judging held in Music City," the American Song Festival returned here for the second consecutive year to determine winners in the amateur and professional categories of its country songwriting competition.

Breaking precedent, however, the Los Angeles-based festival staged all three levels of preliminary judging for the first time in its five-year history in Nashville.

Nearly 7,000 tapes submitted in the country competition of the song festival were flown to Nashville for the event, while judges representing more than 30 publishing companies

(Continued on page 69)

See Page 35 for a real buyers special

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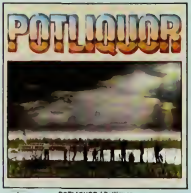
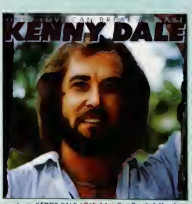
ST-11989 • 8XT-11989 • 4XT-11989



POTLIQUOR / Potliquor
ST-11998 • 8XT-11998 • 4XT-11998



KENNY DALE / Only Love Can Break A Heart
ST-12001 • 8XT-12001 • 4XT-12001

GONZALEZ / Move It To The Music
ST-11995 • 8XT-11995 • 4XT-11995

GENE WATSON / Should I Come Home
ST-11947 • 8XT-11947 • 4XT-11947

CHARLES JACKSON / Gonna Gotcha' Love
ST-12002 • 8XT-12002 • 4XT-12002

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RONNIE HAWKINS / Hawk
UALA-968-H • UAEA-968-H • UACA-968-H

WHITESNAKE / Love Hunter
LT-981 • 8LT-981 • 4LT-981

FERRANTE & TEICHER / Classical Disco
LT-980 • 8LT-980 • 4LT-980

GENE COTTON / No Strings Attached
SW-50070 • 8XW-50070 • 4XW-50070

SARAGOSA BAND / Saragosa Band
SW-50069 • 8XW-50069 • 4XW-50069

JOHN TOWNLEY / Townley
ST-12007 • 8XT-12007 • 4XT-12007

PAMALA STANLEY / This Is Hot
SW-17011 • 8SW-17011 • 4SW-17011

MIKE PINERA / Forever, Mike Pinera
SW-00001 • 8XW-00001 • 4XW-00001

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Mainstream U.S. Jazzmen Glow At Monterey

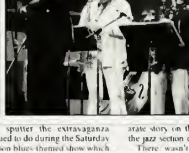
By ELIOT TIEGEL

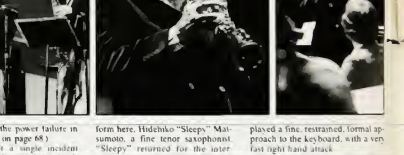
It's Precision Time

Billboard photos by Bonnie Tiegel

Clockwise from the top left: Stan Getz in headgear blows romantic music; Buddy Rich propels his band of young energizers and in this closeup, twirls his sticks in the air; Woody Herman conducts his young Herd and plays some licks on soprano; Joe Williams sings the blues with Prez Conference and Machito plays maracas as Dizzy Gillespie and Clark Terry duet on a Latin ditty.

SEPTEMBER 29, 1979, BILLBOARD





MONTEREY, Calif.—Monterey went international with its 22nd annual Jazz Festival but it took some mainstream American swingers, namely Buddy Rich, Joe Williams, Woody Herman and the new Dave Pell-led Prez Conference to really make the difference between being successful artistically and being mediocre.

Festival director Jimmy Lyons meant well when he planned the opening concert Sept. 14 as a showcase for global jazz performers.

But at the main, the international musicians weren't that outstanding or individually unique so that the first of the five concerts over the weekend (14-16) started the festival off like a sputtering firecracker.

And spotter the extravaganza continued to do during the Saturday afternoon blues-themed show which was not devoted to the blues, but rather to showcasing various forms of New Orleans music.

And for the first time in Monterey's respected history, disaster struck on opening night, as two electrical power failures halted the concert, knocked three radio stations broadcasting the event live off the air—KKGO-FM Los Angeles, KJAZ-FM Alameda, Calif. and KOCN, Pacific Grove, Calif. and ultimately proved that 7,000 jazz fans can endure total darkness while keeping the faith that what goeth off must get back to grooving (See separate story on the power failure in the jazz section on page 68).

There wasn't a single incident during the blackout and the shoulder to shoulder audience seated in the rather warm (for Monterey) night air, prompted some observers to recall the contrast between this musical event and the disastrous failure of Chet Helm's Tribal Stomp rock concert of two weekends earlier when an estimated 3,000 rock fans attended that two-night bash in the same outdoor arena.

So Monterey belongs to the jazz buff. In fact the fans filled the arena to capacity on three of the five shows to produce a box-office gross of $233,448.

Sixteen years ago Jimmy Lyons invited his first foreign artist to perform here, Hidehiko "Sleepy" Matsumoto, a fine tenor saxophonist. "Sleepy" returned for the international evening as did several other Japanese performers plus representatives from Yugoslavia, Spain, Sweden, Canada and Brazil.

Billed as "Jazz—The International Language," the launching concert only proved that one has to have the jazz feeling in one's heart in order to touch people.

The B.P. Convention Quartet from Yugoslavia performed a cohesive, modern sound, with leader Bosko Petrovic's vibes especially cool, yet assertive.

Blind Spanish pianist Tete Montoliu, working with the festival rhythm section of Red Mitchell and new drummer Trevor Gale, displayed a fine, restrained, formal approach to the keyboard, with a very fast right hand attack.

The worst disaster of the festival was bringing over vocalist Junko Mine, who has no personality nor vocal character and is as stiff as a piece of cardboard. Nuff space wasted on her. However, clarinetist Eiji Kitamura, who has played here in the past, does a commendable job of playing like Tom Scott.

Brazilian saxophonist Victor Assis was also a disappointment—possibly because he had just gotten off the plane from Brazil.

See photos of the international artists in the international department on page 61.

Canada's fine reedman Moe Koffman and his quintet made many friends with his relaxed, forceful style. Koffman was recording an LP for his own company in Canada with Wally Hender, former co-owner of Filmways/Hender recording at the controls. His repertoire included the bossa "Donna Lee" By Charley Parker as well as his own tunes, "Free Spirit," "Slurp," "Homeland," on which he played soprano sax and of course his one pop hit, "Swinging Shepherd Blues."

Machito, the New York-based Latin bandleader, one of the first Latinos to get involved with modern jazz in the '40s, brought out a 12-piece band of players from New York, Los Angeles and San Francisco, and was supposed to represent

(Continued on page 59)

NAME ARTISTS TO PERFORM

Sabin Jazz Confab In D.C. Oct. 11-13

WASHINGTON—Ira Sabin, local area retailer and publisher of Radio Free Jazz, has his first Business Of Jazz convention here Oct. 11-13 at the Shoreham Americana.

Among the panelists scheduled to participate in topics relevant to jazz's future are, artists Billy Taylor, Dave Grusin, Dizzy Gillespie, Richard Muhal Abrams, Paul Bley, plus Irv Kraika of Inner City Records, Veron Slaughter of CTI Records, Ron Goldstein of Warner Bros., Joe Fields of Muse Records, Eugene Secunda of J. Walter Thompson, Tom Macero, independent producer, Michael C. [illegible] director, Stanford [illegible]

Grid of the convention according to Sabin is to make 1980 the year of jazz in the nation's capital. Sabin's address is 1000 [illegible]

Pickwick Cutout Sale Ends

NEW YORK—Pickwick International is calling its Albany, N.Y., warehouse sale of cutouts a success but it isn't planning another one, at least not right away.

"It's a possibility," Pickwick's Bob Newmark says. "It's an option that is open to us, but we don't really know at this point if we will."

Newmark, director of marketing services, says the sale, held Sept. 13-16, drew upwards of 20,000 persons, most of whom made "multiple purchases" at prices as low as 60 cents per unit (Billboard Sept. 22, 1979).

No total dollar figures are available. "We don't want to talk numbers," Newmark says. The company was offering more than 500,000 cutouts at sale prices. "You can say there's a lot fewer than half-a-million there now," he adds.

From our standpoint, we're pleased," Newmark says. "We had no specific goals going in, so there was no expectation. There was a cost factor of selling goods rather than moving them, and the sale was effective in that regard."

Leftover stock will be shifted to Pickwick locations in Minneapolis and Los Angeles, Newmark says.

The Albany warehouse will be closed soon and the local sales office relocated to a smaller facility nearby.

MAXINE NIGHTINGALE

Once Again Maxine Nightingale Stalks The Charts With A Powerful New Single, "(Bringing Out) The Girl In Me"

CB-11729

Hot on the heels of "Lead Me On," the million-selling smash title track from her album by the same name, comes "(Bringing Out) The Girl In Me"...the follow-up single newly unleashed by Maxine Nightingale.

Produced by Denny Diante for Coldeye Productions

Manufactured and Distributed by RCA Records

Nabisco's Cassettes

• Continued from page 1

is known to have been approached regarding a reduced mechanical rate in view of the low list prices contemplated for the cassettes and the claimed potential of massive sales.

Sources indicate that the cassettes will be offered to consumers at $2.99, $3.99 and $4.99. MOR, country and classics are among the repertoire categories that will make up the product mix.

A special display rack holding several hundred cassettes (one report places the number at 700) has been designed to stock and display the tapes in retail stores carrying Nabisco products.

Supermarkets, drugstores and convenience stores make up the retail universe targeted for the cassette marketing project Nabisco, whose annual sales exceed $2 billion, is heavily represented in all such outlets through its cookie, cereal and cracker lines, and by pharmaceuticals manufactured through its J B Williams subsidiary.

Attenberg's SQN firm has long specialized in licensing recorded material issued under its own label, Sine Qua Non, and marketed primarily in college bookstores. Conventional record stores are also covered by the company, which recently has enlarged its catalog through in-house production. It has also entered the audiophile market, with an ambitious digital recording program planned.

It is expected that the Nabisco market test will be undertaken before the end of the year.

BMI Top Payout

• Continued from page 3

Computer techniques were among factors cited by BMI's Thea Zavin for increasing collections without corresponding boosts in administrative costs, leading to the higher royalty payments earned in the third and fourth quarters of calendar 1978.

OHIO PLAYERS UP IN THE AIR

By ROBERT ROTH

NEW YORK—Litigation among the Ohio Players and their former record companies, Westbound and Phonogram, remains unsettled following recent appeals court decisions sending the five-year-old case back to the trial court.

On March 8, 1974, the group filed suit against Westbound and Bridgeport Music, its publisher, for a declaratory judgment that their contract was no longer enforceable.

Westbound and Bridgeport counterclaimed and filed their own third-party complaint against Phonogram and Unchained Music charging these firms with inducing the Players to breach their contracts and enter into new ones.

The trial court had granted summary judgment to the group, holding the contracts void and unenforceable and as a necessary consequence, to Mercury, holding there could be no unlawful interference with void contracts.

In opinions dated Sept. 5, 1979, the Illinois Appellate Court, Third Division, reversed these rulings and sent the case back to trial, with all judges in agreement.

Whether the case will be settled, go back to trial or further appealed to the Illinois Supreme Court is not yet known.

Gimbel, Dharma Into Production

LOS ANGELES—Noel Gimbel of Sound Unlimited, the burgeoning wholesaler with Chicago and Denver bases, has linked with Dharma Records in an independent record production firm.

Destiny Productions is believed to be the first such link between a major wholesaler and a producer. "We are constantly receiving offers to audition talent," Gimbel states. "In working with Perry Johnson in nearby Libertyville, we combine our marketing and distribution knowledge with Johnson's production expertise."

The firm will house at 117 Rockland Rd., Libertyville. Destiny will record at Rainbow Bridge Studios, Libertyville.

ABBA Tour

• Continued from page 3

ing on press and radio interviews to support the shows.

The group also has plans to go to Mexico, Latin America and South America for the first time, but for TV appearances only. In fact it has cut a Spanish-language version of "I Have A Dream" from "Voulez-Vous" as its next single for those markets.

Abba may not be able to do all of the proposed touring, Anderson cautions, because it takes about a year to do each album and he wants a new studio LP out by October 1980. In one month a "Greatest Hits, Vol. II" will be issued, along with a new single, "Gimme, Gimme, Gimme."

ASCAP Pot $55 Mil

• Continued from page 3

Venezuela, along with payments to Australia for July 1977 through June 1978; Canada, 1978; Chile, July 1977 through June 1978; Israel, Oct 1976 through Sept. 1977; Japan, April 1977 through March 1978 and Portugal, 1975.

Billboard photo by Robert Holzer

SPECIAL MOMENT—Dick Griffey, president of Solar Records and board chairman of the newly formed Donny Hathaway Scholarship Fund, discusses details of the project with Hathaway's widow, Eulaulah, and children at the recent launching of the Fund. See story in Soul Sauce, page 34.

Pressing Fees Will Rise

• Continued from page 1

day. "Our orders today are generally at the same level as last year," states Dick Burkett, president of Electro-Sound. Joe Talbot, a leading Nashville LP/singles manufacturer, and Hugh Landy echo Burkett's optimism.

Landy says advance pressing orders from clients will keep three shifts busy in PRC's Richmond, Ind., and Compton, Calif., plants through Nov. 20.

Burkett says it's a question whether it will be three shifts five days or six days a week through the upcoming sales and catalog replenishment period through November.

Talbot says his United Record Pressing singles operation had its biggest month in its eight-year history in August.

Burkett says ElectroSound has moved the opening date up several months on its Collinsville, Ind., plant which will now bow in February 1980.

Cal Roberts, CBS manufacturing chief, was on vacation and unavailable for comment on price hikes, and Joe McHugh, RCA's newly appointed manufacturing vice president, also was unavailable for comment.

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Vol. 91 No. 39

Commentary

An obituary For 8-Track

By JAMES ZEBORA

At a time when record companies are trying to economize, and retailers are finding themselves with excess inventory, I would like to raise a question which seems basic to the economy of the industry as a whole. Do we really need three product configurations?

As they should be, record albums are our first concern. We pay great attention to sound and graphics in order to maintain an appealing, high quality product. And yet we offer, essentially as convenience items, not one but two types of prerecorded tapes, neither of which has the sound quality or the visual appeal of the record album.

I propose, therefore, that in the record business eliminate one form of tape, specifically, that we consider the gradual phase-out of the 8-track in favor of the cassette.

Does the industry need 3 product configurations?

I can see many ways in which the industry would benefit from offering only a single type of prerecorded tape. It would help simplify the manufacturing and sales segments of the business. Planners, buyers and salesmen could save much of the time and trouble that three configurations involve. Warehousing and order picking could be streamlined and paperwork reduced significantly.

On the retail side, the single tape format would allow a much more flexible inventory. Instead of duplicating product, we could increase shelf and display space for cassette bins and back catalog, which would be profitable for retailers, as well as, we also are currently experiencing an increase in cassette sales.

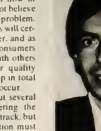
Regarding quality, the cassette has greater potential than the 8-track. This is apparent in the fact that several audiophile companies offer recordings solely in the form of high fidelity cassettes, and some major classical labels choose to issue product in LP and cassette form only, completely ignoring the 8-track.

Cassettes also appear to have fewer mechanical problems: we constantly see a lesser percentage of cassettes than 8-tracks returned due to defects.

On the plus side for the 8-track is the convenience provided by the endless loop of tape. This feature, while of great value in background music and other station applications, is hardly needed in the car or home, where listeners tend to change the program after hearing it play once. Through Of some concern might be the number of 8-track tapes and related pieces of equipment now in use. However, I do not believe this to be a crucial problem. The tapes themselves will certainly not last forever, and as machines wear out consumers will replace them with others that provide greater quality and selection. A drop in total tape sales need not occur.

I have pointed out several reasons for considering the elimination of the 8-track, but the primary motivation must come from studying our sales figures. We are beginning to perceive a great increase in cassette sales at the expense of 8-tracks. Certain lines of cassettes, despite the recession, seem now to be taking off. An example of this at Music World is the increase in classical cassette sales of approximately 800% this year over 1978.

It appears that our customers may be making a decision which we will have to follow. We do not want to be left behind.



James Zebora: Cassette sales are increasing at the expense of 8-track.

James Zebora is assistant manager of Music World Inc., a retail outlet in Meriden, Conn.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters To The Editor

Dear Sir:

We are extremely distressed after reviewing the CBS return goods policy as it applies to the substantial number of catalog releases, being upgraded from the $7.98 to the $9.98 list price.

Our back serviced accounts expect, and will receive, credit for returned merchandise based on their cost prices and will not accept a lesser credit.

We applaud the $5.98 concept. However, the CBS approach in implementing this program (on our opinion) sell serving with little regard to the financial and marketing implications for the retailer and jackobber.

Leonard Smith
President
Bee Gee Distributors
Latham, N.Y.

Dear Sir:

Ed Newman's commentary (Sept. 8) attempts to place the blame for the record industry's slump solely on disco when in fact disco has been making a positive impression on the industry. And he's wrong when he says disco is responsible for sales.

If the record industry as a whole is hurting then so is disco. The recent cutbacks of promotional releases to the disco posts should prove that.

A trip to any record store will disprove Newman's contention that disco is not conducive to buying purchase. The disco buyer is always looking more albums to keep abreast of what's happening, to find that 'sixth cut jam' he heard in the club the other night or just to have the disco industry rise yet has the money and the records he wants to party with. There's always one more he needs to turn his party out.

Let's forget all the hassle about disco swallowing the bread out of the record industry's mouth. Let's just kick off our shoes, and enjoy the music which is at the bottom line anyway.

Elliott L. Drayton
Latin N.Y. Magazine
New York City

Dear Sir:

Well regard to Al Brackman's inescapably lucid "A Plea For Perceptive Parody" (Sept 1), I would like to add one point.

The publisher/writer provides the only element involved in the manufacture of a record that is paid for on a contingency basis. If the record doesn't sell he is not compensated for the use of his property.

The musician's fee is paid whether anyone uses his performances (notwithstanding advance monies which have probably shot been paid). Non royalty singers and musicians are paid the people who lend pressers are paid, packaging fabricators are paid, and material used in manufacturing is bought and paid for.

The record manufacturer is entitled and dare to say that all who have contributed to the release of any recording are at least compensated minimally for their contributions—all, that is, except those who wrote and have created the song material recorded.

Given the record companies' traditional acceptance of the gratuitous nature of songwriting, I agree add my thoughts to those of Brackman on the U.S. joining the other major international record markets by providing song royalties on a percentage of retail sales.

Ralph Sanabria
Record Co. Inc.
Clifton, N.J.

Dear Sir:

Perhaps the record company blues have been exaggerated. But perhaps, too, the consumer has gotten tired of paying $8.98 for one or two good songs on an album that is usually warped, cracked and poorly pressed. Something my colleagues and I have been screaming about for years, but something the record companies have totally ignored.

I think it is high time they clean up not only their act, but also their pressings.

Bill Wade
Musician's Recording Studio
Houston, Texas

Dear Sir:

While three sax many ways second companies can exce the quality problem, much of the blame belongs to hardware manufacturers.

Whenever a customer has a complaint about a record, we are forced to demonstrate that it plays on some names keep crapping up. Many service people suggest that some of the large manufacturers simply do not make good turntables, regardless of price.

Since software cannot be used without the hardware, it is essential that the hardware be working properly. Consumers need to be made aware of this fact. They also need to be made more aware of the necessity for good hardware maintenance. The cost of service is more profit and fewer headaches for software manufacturers and dealers alike.

John Olsen
Uncle Albert's Records & Tapes
Arlington Heights, Ill.

Dear Sir:

Rock is stronger than ever at least in Ian strength. The fans of rock music are now the true fans, not the superficial fans. The latter have now jumped on the disco bandwagon. Our number has never decreased, but those who remain are the loyal ones the hard rock wants and needs.

Disco is hype. While rock fans are content to sit back and mellow out to their music, disco fans perform in public, making their number more visible. The more way rock fans get seen or to have a concert in destroy a baseball field

Don't hold your breath for the big war between disco and rock. The war might never happen. Rock music just doesn't consider disco worth the fight. Long live rock!

"Widman" Alex Burleson
Music director
KLUR Radio
Lubbock, Tex.

Dear Sir:

I'm incensed that Capitol plans to issue the "Bee Gees Rarities". I'd commentarily as an enthusiast album. The very fact that only a slight few of the included tracks are normally 'rare' doesn't seem to stop them from referring yet another m s series of illegal reissues. One must also consider that none of the 17 selections have already been featured on at least two Capitol LPs.

Such shoppings in a label's treatment of a most commercially successful group seems I fail to see how Capitol expects to profit further from the Bee Gees when realized of the more lucrative possibility, issuing previously unreleased material.

The boxed "gift set" sold well to Beatles collectors. But I bet the record buying public will reject "Rarities," and any other ridiculous repackaging in the future.

Bill DeYoung
St. Petersburg, Fla.

"Royal Rappin's"
The King and Queen of rap get down, together.

Millie Jackson is as famous for her way with words as for her great singing. And Isaac Hayes can turn you on with his soulful voice. Put them together on "Royal Rappin's," sit back and listen to songs like "It Seems Like The First Time," "Do You Wanna Make Love," and "You Never Cross My Mind." You won't want to miss a single note. Or a single word.

"Royal Rappin's."
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Entire Air Staff Leaves KSAN-FM

By JACK McDONOUGH

SAN FRANCISCO – Wholesale personnel changes, including the departure of the entire existing air staff, have changed the face of Metromedia outlet KSAN-FM here, a station once recognized as the Bay Area's most significant progressive *outlet*

All changes followed swiftly on the heels of the late July resignation of KSAN general manager Jerry Graham, who had been at the helm four years, and his replacement by David Moorhead, who came to KSAN from Metromedia's highly-ranked Los Angeles station, KMET-FM.

Graham resigned after a long and somewhat agonizing period of slippage in the ratings by KSAN, which had not only lost its top-ranked progressive status to the new (and twice as powerful) Century Broadcasting outlet KMEL-FM, but which also faced further fragmenting of its audience off to other stations like KYA-FM, KYUU-FM, KSFX-FM and KSJO-FM. Graham who originally came to KSAN from New England, is continuing residence in the Bay Area while taking on independent radio and television consulting projects.

Within several weeks after Moorhead's assumption of command, the entire air staff, some of whom had been associated with KSAN for years, were gone These included Richard Gossett, Tony Kilbert, Beverly Wilshire, Norm Weiner, Glenn Lambert and Sean Donahue. Gossett and Wilshire have gone on to open a new rock'n'roll disco. Kilbert went over to KCBS-FM and Weiner has accepted a position as program director at a Chicago station

KSAN music director Kate Ingram had departed immediately before the change in management.

The station has a new program director, Jackie McCauley, who took over Aug. 1 from Abby Melamed, who has remained at the station as operations manager McCauley previously worked with KLOL-Houston and with Metromedia in Los Angeles

25 Hours Of Music

LOS ANGELES TM Special Projects is marketing this fall, "The Top 10 Hits Of All Time," a 25-hour musical retrospective of the top hits since the 1950s. Hosted by Kris Erik Stevens, the program includes interviews, montages and vignettes dubbed "The Way It Was" and "Newsmakers"

Arbitron Figures Raise Question: Will Disco Continue To Flourish?

• *Continued from page 1*

If New York is any indication, disco is far from in trouble New York the first summer Arbitron book to be released, shows disco gaining in audience share from 14 0 to 15 3

Disco, of course, is still far behind such leading formats as contemporary (often called adult contemporary since this format might be described as an adult-oriented Top 40) and beautiful music

Among music formats, progressive is the second fastest growing with a 58% growth rate This is followed by that FM phenomenon called album-oriented rock, known as AOR for short, with an 11% growth rate

Among listeners 18 years old and older, beautiful music comes out on top with 29,897, but is down from last year's 30,167.

Second place in this age bracket is held by MOR with 25,846, down from last year's 26,461 This is followed by contemporary with 24,932, down from 27,313; country with 15,910, up from 15,607, AOR with 10,088, up from 9,413, news with 9,457, down from 9,733; and Top 40 with 8,787 down from 9,017

Among teens the top format is contemporary with 6,064 listeners, down from 7,676 a year ago It is followed by Top 40 with 3,584, down from 4,159, AOR with 3,264, up from 2,926, black with 1,995, down from 2,073; disco with 1,694, up from 794; and MOR, 1,068, down from 1,099

The favorite format among men 18 to 24 is AOR with 3,603 listeners, up from 3,588 which displaces contemporary as the favorite of this age group. Contemporary fell from 4,042 to 3,372.

Contemporary captures the most men 25 to 34 for an average quarter-hour total of 3,699, but beautiful music is the favorite among men 35 to 44, 45 to 54 and 55 to 64

Among women 18 to 24 and 25 to 34 contemporary garners the most listners; 4,400 and 4,245 respectively, but both are down from a year ago 5,088 and 4,651 respectively.

Women 35 to 44, 45 to 54 and 55 to 64 all prefer beautiful music to other formats.

Time's Pay TV Specialing Ross

NEW YORK – Time Inc.'s Home Box pay television system continues to expand and diversify its music programming The service will be taping a Diana Ross special within two weeks in Las Vegas.

The service debuted a Doobie Bros special Sept. 14 and recalls "The Singing Cowboys Ride Again" Oct. 6 This collection of old film clips stars Roy Rogers, Gene Autry, Tex Ritter and John Wayne The show is hosted by Ritter's son John Ritter.

A Sammy Davis Jr. show which hasn't been seen in two years is being brought back Oct. 3. Another October feature will be "Country In The Summit," which will feature Minnie Pearl and the Oak Ridge Boys at Houston's Summit Entertainment Center

BILLBOARD ARBITRON RATINGS

A computation of all market's formats released by Arbitron for the April/May survey period based on metro average quarter hour and share figures for Monday to Sunday 6 a.m. to midnight. All figures are rounded to the nearest 100 persons. Figures in lightface are from previous year.

QUARTER REPORT APRIL 1979 thru MAY 1979

AVERAGE QUARTER HOUR—METRO SURVEY AREA

FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN 18-24	MEN 25-34	MEN 35-44	MEN 45-54	MEN 55-64	WOMEN 18-24	WOMEN 25-34	WOMEN 35-44	WOMEN 45-54	WOMEN 55-64	TEENS 12-17	FORMATS
AOR	**13352**	**10088**	**3603**	**1939**	**273**	**90**	**72**	**2541**	**1054**	**219**	**113**	**88**	**3264**	**AOR**
AOR	12037	9413	3588	1743	238	79	39	2352	930	193	109	45	2926	AOR
BEAUTIFUL	**30267**	**29897**	**615**	**1501**	**2069**	**2922**	**3070**	**1004**	**2178**	**2827**	**4000**	**4049**	**370**	**BEAUTIFUL**
BEAUTIFUL	30529	30167	593	1644	2239	3034	2987	1078	2321	2790	4144	3839	367	BEAUTIFUL
BIG BAND	**173**	**173**	**2**	**13**	**18**	**35**	**23**	**7**	**7**	**9**	**23**	**19**	**6**	**BIG BAND**
BIG BAND	188	188	5	13	8	33	25	3	9	6	18	19	8	BIG BAND
BLACK	**9100**	**7105**	**977**	**846**	**448**	**255**	**188**	**1367**	**1231**	**701**	**463**	**264**	**1995**	**BLACK**
BLACK	9460	7387	974	901	408	326	188	1392	1217	714	502	308	2073	BLACK
CLASSICAL	**2395**	**2397**	**76**	**292**	**249**	**233**	**186**	**48**	**219**	**220**	**193**	**185**	**38**	**CLASSICAL**
CLASSICAL	2609	2590	53	337	239	277	249	82	244	206	250	222	19	CLASSICAL
CONTEMP	**30996**	**24932**	**3372**	**3699**	**1652**	**988**	**675**	**4400**	**4245**	**2184**	**1362**	**856**	**6064**	**CONTEMP**
CONTEMP	35032	27313	4042	3977	1647	997	712	5088	4651	2190	1532	1048	7676	CONTEMP
COUNTRY	**16366**	**15910**	**772**	**1557**	**1974**	**1642**	**1178**	**663**	**1570**	**1746**	**1554**	**1288**	**456**	**COUNTRY**
COUNTRY	16162	15607	711	1675	1791	1452	1090	721	1600	1745	1607	1248	572	COUNTRY
DISCO	**7959**	**6269**	**1029**	**1169**	**389**	**188**	**77**	**1404**	**1193**	**427**	**240**	**88**	**1694**	**DISCO**
DISCO	4060	3244	704	590	131	50	20	875	538	190	124	39	794	DISCO
ETHNIC	**185**	**183**	**5**	**6**	**8**	**12**	**21**	**6**	**19**	**7**	**24**	**26**	**2**	**ETHNIC**
ETHNIC	97	95	4	3	6	13	6	1	9	9	14	13	2	ETHNIC
JAZZ	**936**	**894**	**187**	**198**	**86**	**90**	**15**	**78**	**105**	**59**	**49**	**13**	**42**	**JAZZ**
JAZZ	861	791	95	202	57	47	11	117	139	59	28	12	70	JAZZ
MELLOW	**4184**	**3913**	**456**	**853**	**206**	**99**	**88**	**875**	**716**	**291**	**162**	**72**	**271**	**MELLOW**
MELLOW	4378	3735	473	753	190	59	50	769	812	251	116	73	278	MELLOW
MOR	**26914**	**25846**	**1879**	**2295**	**2056**	**2152**	**1858**	**1418**	**2381**	**2391**	**2692**	**2443**	**1068**	**MOR**
MOR	27572	26461	1087	2320	2095	2246	1970	1257	2475	2550	2817	2673	1099	MOR
NEWS	**9602**	**9457**	**199**	**609**	**701**	**832**	**1031**	**124**	**398**	**978**	**787**	**1117**	**145**	**NEWS**
NEWS	9971	9733	161	665	742	927	1082	135	453	526	847	1115	165	NEWS
OLDIES	**1993**	**1867**	**204**	**382**	**192**	**60**	**44**	**248**	**383**	**144**	**60**	**79**	**126**	**OLDIES**
OLDIES	1927	1779	239	368	200	60	29	253	311	116	78	48	148	OLDIES
PROG ROCK	**4632**	**3874**	**1434**	**897**	**106**	**50**	**21**	**755**	**405**	**48**	**56**	**40**	**758**	**PROG ROCK**
PROG ROCK	2919	7498	954	531	85	20	18	501	747	56	40	17	429	PROG ROCK
RELIGIOUS	**1385**	**1333**	**59**	**67**	**71**	**60**	**75**	**76**	**132**	**191**	**117**	**150**	**52**	**RELIGIOUS**
RELIGIOUS	1679	1568	78	97	90	92	79	81	140	148	188	158	61	RELIGIOUS
SPANISH	**3525**	**3302**	**181**	**258**	**261**	**187**	**131**	**258**	**471**	**516**	**416**	**266**	**223**	**SPANISH**
SPANISH	3722	3045	167	221	180	250	173	206	494	421	229	277	177	SPANISH
TALK	**8384**	**8253**	**141**	**452**	**478**	**779**	**643**	**82**	**325**	**479**	**677**	**1119**	**131**	**TALK**
TALK	6462	6382	117	377	386	532	917	91	238	401	752	956	81	TALK
TOP 40	**12371**	**8787**	**1548**	**1318**	**520**	**229**	**175**	**1797**	**1439**	**755**	**373**	**249**	**3584**	**TOP 40**
TOP 40	13202	9107	1584	1384	475	291	141	1842	1411	700	441	267	4199	TOP 40

Above average quarter hour figures are expressed in hundreds (add two zeros)

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SKATING GAMES—KSON-AM San Diego program director Rod Hunter is felled by station salesman Rodger Seslert (back to camera) during a roller relay match at the San Diego Sports Arena.

HONOLULU FADEOUT

KPIG-FM, KDUK-FM Say Goodbye To Disco

By DON WELLER

HONOLULU: Disco radio "seems to have died a quick death. That's the comment from KPIG-FM program director Tony Taylor as his station and KDUK-FM drop their disco formats and leave this Hawaiian market without any exclusive disco radio.

KPIG-FM began its operation in January, 1979. Owned by Jim Gabbert, KPIG, along with its sister AM station, KJKI (which plays Top 40), was sold to John and Kathleen Parker of Lake Tahoe for $1.2 million Aug. 15, 1979. The sale must be approved by the FCC.

According to Tony Taylor, program director for KPIG since July of this year, the people of Hawaii have responded favorably to disco music. They even like to try to make their own hits here.

He cites Lenny Gomez' "Let Me Change Your Mind," which has been No. 1 on the Hawaiian Island Music Report for the past month but which was released on the Mainland a year or two ago and did nothing, as a prime example.

"But at this point," Taylor explains, "disco is not that hot. There was a five-month span between October '78 and February '79 when it was the biggest thing around. But it seems to have died a quick death."

KPIG is now playing popular contemporary disco songs, which have crossover appeal. Their records are not remixed, and they don't have long sets—maybe one segue at most. Although they did experiment with live remote broadcasts at the Marakesh Club in January, as Taylor tells it "there was a bundle of technical problems and we stopped early this year."

The DJ lineup on "The Pig" (as the station is commonly called) is Ron Wood from 6 a.m. to 10 a.m., Noel Gray from 10 to 2 p.m., Heidi Chang from 2 p.m. to 6 p.m., Ed Kanoi from 6 p.m. to 11 p.m., the Rabbett from 11 p.m. to 3 a.m., and Wendy from 3 to 6 a.m.

According to Taylor, "KPIG is going to change its format within the next few weeks. We're going to gradually change to adult contemporary. We won't be playing any hard rock 'n' roll, but we will be playing certified hits and oldies. We'll be taking each record on its own merit."

Another FM station began its operation at the same time as KPIG and with a similar all-disco format. KDUK-FM, owned by Sudbrink Broadcasting out of Miami, has a sister AM station, KPOI (which plays oldies exclusively).

Don Wright, programming director for both stations, claims that KDUK "is the only pure disco station in Hawaii. We're consulted nationally by the Burkhart-Abrams firm from Atlanta. While KPIG is mixing a lot of jazz and r&b stuff, our sound is pure disco.

"Our DJs put together the sound

(Continued on page 51)

Murray For Cash

LOS ANGELES — Grammy award winner Anne Murray is the first guest to be signed for Johnny Cash's 60-minute Christmas special for CBS-TV to be taped in Nashville Oct. 11 and 12.

MIKE REYNOLDS ON KSTM-FM

Soul Grabs Toe-Hold In Arizona

APACHE JUNCTION, Ariz.—KSTM-FM has added a prime time soul show to its schedule. The move could be the first shift to a 100% soul format which would make it unique in the Phoenix area.

"We're looking at the possibility of going all soul if the response we've been getting keeps up," says general manager Ron Harkins. The soul show, "Mike Reynolds' Soul Of The Valley," hosted by Reynolds, started at the beginning of August and runs from 2 p.m. to 7 p.m. Reynolds is a freelancer.

Reynolds had been doing a similar program over other Phoenix stations, KNEG-AM and KIOG-FM, though he was related to late night and early morning positions.

The 3,000-watt KSTM, which could broadcast 24 hours though it chooses only to use the 6 a.m. to midnight hours, chose Reynolds because soul made up much of the station's programming.

"We program about 70% black, 4% disco, 25% easy listening and top 100 material and 1% album cuts and jazz. Of course, there is overlap since there are so many crossovers," Harkins explains. "And it was about the same before Reynolds arrived."

Slowly, the station is increasing its soul material. "We're dropping some of our pop tunes so that when Reynolds comes on, people won't fall out of their chairs," he says.

The air staff, which includes Harkins, Reynolds and Brett Oden, selects from a 75-song playlist. But Reynolds is given more range. "We block around him but we're not far away from what he's doing," Harkins states.

"If he was employed here as a staff person, I don't think I could afford him," Harkins says, explaining that Reynolds' shows at other outlets had been popular but their formats were not conducive to adding a soul show even in non-prime time slots.

Though only approximately 5% of the Phoenix area's residents are black, there is listenership. "These seems to be a demand," Harkins says. "There is a disco station here but it seems to be listened to mainly by Chicanos. We're finding that soul attracts high school and college kids of all races." The disco station is KXTC-FM.

"We tried everything. We had a big band show and I couldn't sell a penny off that," Harkins says of the station's beginnings in 1973. After a brief flirt with country, KSTM turned easy listening. It was with this format, which it took on in 1975, that KSTM began adding soul and disco cuts.

Ad campaigns include bumper stickers, leaflets and a tie-in with a local electronic shop. This tie-in would be for the sale of antennae for home receivers as KSTM is difficult to pick up in parts of the area.

Although Harkins admits that "some of what Funkadelic does might be just a little too wild," he says that the station plays all kinds of soul. "So far, we've had no negative feedback at all," he states.

New Owner & Format For 2 WCNLs

LOS ANGELES—Sugar River Broadcasting Co., Inc., has purchased WCNL-AM-FM in Newport, N.H., and plans are to change the FM, which has been simulcasting an MOR format with the AM, into an "easy country" outlet.

"There's only one other easy country station in all of New Hampshire," explains Philip Lowe, president of Sugar River Broadcasting. "But we're not going to be hillbilly or just straight country. There are too many crossover artists these days."

No date has been set for the changeover as an engineering study is being conducted now and the firm is looking for a new tower location as well as new corporate headquarters.

Currently, the AM is a 250-watt daytimer and the FM is a 3,000-watt 24 hour outlet. "We're going for considerable improvement," says Lowe of the increased signal strength he has applied for.

"But, we want everything achieved by the end of 1979 and it looks like it's going to happen," he adds. The FM will be automated with a Drake-Chenault format.

The AM will stick with MOR. "It's more contemporary and more Top 40," Lowe clarifies. Two new personalities are being added to the air staff. Douglas Shackett, new general manager of both stations, has a morning slot and John Davis joins in the afternoons.

The new program director is John R. Moniz. The new music director is Mark Provost, who has been with the station as air talent. Also remaining as DJs are Bruce Jasper, Jay Harvey and Dick Cretarola.

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Billboard Singles Radio Action

Playlist Top Add Ons ★ Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (9/20/79)

TOP ADD ONS-NATIONAL

IAN GOMM—Hold On (Stiff)
KENNY ROGERS—You Decorated My Life (UA)
J.D. SOUTHER—You're Only Lonely (Columbia)

PRIME MOVERS-NATIONAL

(D) **HERB ALPERT**—Rise (A&M)
(D) **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic)
FOREIGNER—Dirty White Boy (Atlantic)

BREAKOUTS-NATIONAL

EAGLES—Heartache Tonight (Asylum)
FLEETWOOD MAC—Tusk (Warner Brothers)
COMMODORES—Still (Motown)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed as determined by station personnel

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel

BREAKOUTS—Billboard Chart Dept summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels

Pacific Southwest Region

● TOP ADD ONS

ANNE MURRAY—Broken Hearted Me (Capitol)
WINGS—Arrow Through Me (Capitol)
DONNA SUMMER—Sunset People (Casablanca)

★ PRIME MOVERS

(D) **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic)
LOBO—Where Were You When I Was Falling In Love (Curb/MCA)
HERB ALPERT—Rise (A&M)

BREAKOUTS

FLEETWOOD MAC—Tusk (Warner Brothers)
EAGLES—Heartache Tonight (Asylum)
ELTON JOHN—Victim Of Love (MCA)

KHJ—LA
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **LOBO**—Where Were You When I Was Falling In Love (MCA/Curb) 17 13
- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 15 7

KRTH (FM)—LA
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 29 22
- ★ **FRANCE JOLI**—Come To Me (Prelude) 25 13

KFI—LA
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 15 10
- ★ **MICHAEL JACKSON**—*Don't Stop Till You* Get Enough (Epic) 24 17

KCBQ—San Diego
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **ANNE MURRAY**—Broken Hearted Me (Capitol)
- ★ **RITA COOLIDGE**—One Fine Day (A&M) 11 4

KFXM—San Bernardino
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **DONNA SUMMER**—Sunset People (Casablanca)
- ★ **DOOBIE BROTHERS**—Depending On You (WB) 15 7
- ★ **DONNA SUMMER**—Dim All The Lights (*Casablanca*) *22 17*

KERN—Bakersfield
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 27 17
- ★ **JOURNEY**—Lovin' Touchin' Squeezin' (Columbia) 17 11

KEZY—Anaheim
- ● **EAGLES**—Heartache Tonight (Asylum)
- ● **FLEETWOOD MAC**—Tusk (WB)

KOPA—Phoenix
- ● **ELTON JOHN**—Victim Of Love (MCA)
- ● **FLEETWOOD MAC**—Tusk (WB)
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 27 16
- ★ **THE KNACK**—Good Girls Don't (Capitol) 28 18

KTKT—Tucson
- ● **ELTON JOHN**—Victim Of Love (MCA)
- ● **FLEETWOOD MAC**—Tusk (WB)
- ★ ***COMMODORES***—*Sail On* (Motown) 3 1
- ★ **HERB ALPERT**—Rise (A&M) 10-2

KQEO—Albuquerque
- ● **CHARLIE RICH**—Life Goes On (UB)
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 13-3
- ★ **HERB ALPERT**—Rise (A&M) 20 4

KENO—Las Vegas
- ● **ELTON JOHN**—Victim of Love (MCA)
- ● **WINGS**—Arrow Through Me (Columbia)
- ★ **MAUREEN McGOVERN**—Different Worlds (Warner/Curb) 17 11
- ★ **THE KNACK**—Good Girls Don't (Capitol) 25-15

KFMB—San Diego
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **HERB ALPERT**—Rise (A&M) 15-7
- ★ **COMMODORES**—Sail On (Motown) 17 12

Pacific Northwest Region

● TOP ADD ONS

THE KNACK—Good Girls Don't (Capitol)
JENNIFER WARNES—I Know A Heartache When I See One (Arista)
(D) **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI)

★ PRIME MOVERS

HERB ALPERT—Rise (A&M)
COMMODORES—Sail On (Motown)
ATLANTA RHYTHM SECTION—Spooky (Polydor)

BREAKOUTS

EAGLES—Heartache Tonight (Asylum)
FLEETWOOD MAC—Tusk (Warner Brothers)
IAN GOMM—Hold On (Stiff)

KFRC—San Francisco
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **COMMODORES**—Sail On (Motown) 23 16
- ★ **HERB ALPERT**—Rise (A&M) 20 11

KYA—San Francisco
- ● **JENNIFER WARNES**—I Know A Heartache When I See One (Arista)
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **LED ZEPPELIN**—All My Love (Swan Song) X 24
- ★ **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA) 22 13

KLIV—San Jose
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **JENNIFER WARNES**—I Know A Heartache When I See One (Arista)
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 12 9
- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 16 7

KROY—Sacramento
- ● **EAGLES**—Heartache Tonight (Asylum)
- ● **FLEETWOOD MAC**—Tusk (WB)
- ★ **THE KNACK**—Good Girls Don't (Capitol) 29 20
- ● **HERB ALPERT**—Rise (A&M) 23 19

KYNO—Fresno
- ● **BRENDA RUSSELL**—So Good So Right (*Horizon*)
- ● **CARLY SIMON**—Spy (Elektra)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 24 18
- ★ **GERRY RAFFERTY**—Get It Right Next Time (UA) 23 16

KGW—Portland
- ● **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI America)
- ● **THE KNACK**—Good Girls Don't (Capitol)
- D★ **HERB ALPERT**—Rise (A&M) 16 11
- ★ **COMMODORES**—Sail On (Motown) 9 4

KING—Seattle
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **WINGS**—Arrow Through Me (Columbia) 22 11
- ★ **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 11-1

KJRB—Spokane
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- D★ **DONNA SUMMER**—Dim All The Lights (Casablanca) 16 7
- ★ **WINGS**—Arrow Through Me 23 17

KTAC—Tacoma
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **DIONNE WARWICK**—*I'll Never Love This* Way Again (Arista) 13 9
- ★ **COMMODORES**—Sail On (Motown) 19 10

KCPX—Salt Lake City
- ● **IAN GOMM**—Hold On (Stiff)
- ● **EAGLES**—Heartache Tonight (Asylum)
- D★ **PATRICK HERNANDEZ**—Born To Be Alive (Columbia) 26 21
- D★ **HERB ALPERT**—Rise (A&M) 20 15

KRSP—Salt Lake City
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA) 26-19
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 14 7

KTLK—*Denver*
- ● **EAGLES**—Heartache Tonight (Asylum)
- ● **FLEETWOOD MAC**—Tusk (WB)
- D★ **FERN KINNEY**—Groove Me (Malaco) 29 18
- ★ **FUNKADELIC**—Knee Deep (WB) 40 28

KIMN—Denver
- ● **IAN GOMM**—Hold On (Stiff)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 23 15
- D● **HERB ALPERT**—Rise (A&M) 12 3

KJR—Seattle
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 16 12
- ★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 24 21

KYYX—Seattle
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—*Heartache Tonight (Asylum)*
- ★ **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 1H R
- ★ **THE KNACK**—Good Girls Don't (Capitol) 30 2?

KCNN—Reno
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **CRUSADERS**—Street Life (MCA)
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 40 30
- ★ **THE KNACK**—Good Girls Don't (Capitol) 36-26

North Central Region

● TOP ADD ONS

FOREIGNER—Dirty White Boy (Atlantic)
BRENDA RUSSELL—So Good So Right (Horizon)
JEREMY SPENCER—Cool Breeze (Atlantic)

★ PRIME MOVERS

LITTLE RIVER BAND—Lonesome Loser (Capitol)
DONNA SUMMER—Dim All The Lights (Casablanca)
(D) **MICHAEL JACKSON**—Don't Stop Til You Get Enough (Epic)

BREAKOUTS

EAGLES—Heartache Tonight (Asylum)
FLEETWOOD MAC—Tusk (Warner Brothers)
CHEAP TRICK—Dream Police (Epic)

CKLW—Detroit
- ● ***EAGLES***—*Heartache Tonight (Asylum)*
- ● **FLEETWOOD MAC**—Tusk (WB)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 12-6
- ★ **TIM CURRY**—I Do The Rock (A&M) 13 7

WDRQ—Detroit
- ● **NATURE'S DIVINE**—I Just Can't Control *Myself (Infinity)*
- ● **KOOL & THE GANG**—Ladies Night (Delight)
- ★ **COMMODORES**—Sail On (Motown) 24 14
- ★ **BRENDA RUSSELL**—So Good So Right (Horizon)

WTAC—Flint
- ● **CHRIS THOMPSON**—If You Remember Me (Elektra)
- ● **ANNE MURRAY**—Broken Hearted Me (Capitol)
- ★ **M**—Pop Muzik (Sire) 16 6
- ★ **HERB ALPERT**—Rise (A&M) 23 14

Z-96 (WZZR FM)—Grand Rapids
- ● **DONNA SUMMER**—Dim All The Lights (Casablanca)
- ● **JOHN STEWART**—Midnight Wind (RSO)
- ★ **JOURNEY**—Lovin' Touchin' Squeezin' (Columbia) 26 11
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 18 7

WAKY—Louisville
- ★ **DONNA SUMMER**—Dim All The Lights (Casablanca) 26-22
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 25-17

WBGN—Bowling Green
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **COMMODORES**—Sail On (Motown) 20 14
- ★ **JOURNEY**—Lovin Touchin Squeezin (Columbia) 24 17

WGCL—Cleveland
- ● **HERB ALPERT**—Rise (A&M)
- ● **FOREIGNER**—Dirty White Boy (Atlantic)
- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 4 2
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 15 10

WZZP—Cleveland
- ● **EAGLES**—Heartache Tonight (Asylum)
- ● **FLEETWOOD MAC**—Tusk (WB)
- D★ **DONNA SUMMER**—Dim All The Lights (Casablanca) 31 24
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia)

Q 102 (WKRQ-FM)—Cincinnati
- ● **HERB ALPERT**—Rise (A&M)
- ● **DOOBIE BROTHERS**—Depending On You (WB)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 16 9

WHCI—Columbus
- ● **EAGLES**—Heartache Tonight (Asylum)
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **M**—Pop Muzik (Sire) X 10
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 11 5

WCUE—Akron
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ ***HERB ALPERT***—*Rise (A&M) 25 16*
- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 20-10

13-Q (WKTQ)—Pittsburgh
- ● **JEREMY SPENCER**—Cool Breeze (Atlantic)
- ● **BRENDA RUSSELL**—So Good So Right (Horizon)
- D★ **STEPHANIE MILLS**—What Cha Gonna Do *With My Lovin' (20th Century) 30 19*
- ★ **HERB ALPERT**—Rise (A&M) 19 9

WPEZ—Pittsburgh
- ● **EAGLES**—Heartache Tonight (Asylum)
- ● **CHEAP TRICK**—Dream Police (Epic)
- ★ **COMMODORES**—Sail On (Motown) 15 8
- ★ **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 17 13

Southwest Region

● TOP ADD ONS

IAN GOMM—Hold On (Stiff)
(D) **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI)
CRYSTAL GAYLE—Half The Way (Columbia)

★ PRIME MOVERS

LED ZEPPELIN—All My Love (Swan Song)
FOREIGNER—Dirty White Boy (Atlantic)
M—Pop Muzik (Sire)

BREAKOUTS

EAGLES—Heartache Tonight (Asylum)
FLEETWOOD MAC—Tusk (Warner Brothers)
THE WHO—5 15 (Polydor)

KILT—Houston
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **M**—Pop Muzik (Sire) 17-8
- *D*★ ***G.Q.***—*I Do Love You* (Arista) 15 9

KRBE—Houston
- ● **FLEETWOOD MAC**—Tusk (WB)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **MOON MARTIN**—Rolene (Capitol) 19 12
- ★ **FOREIGNER**—Dirty White Boy (Atlantic) 28 22

KLIF—Dallas
- ● **IAN GOMM**—Hold On (Stiff/Epic)
- ● **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI America)
- ★ **ROBERT JOHN**—Sad Eyes (EMI America)
- ★ **EARTH WIND & FIRE**—After The Love Has Gone (Arc) 5 1

KFJZ-FM—Ft. Worth
- ● **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic)
- ● **COMMODORES**—Sail On (Motown)
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 14 8
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 10 4

KNUS-FM—Dallas
- ● **STEPHANIE MILLS**—What Cha Gonna Do With My Love (20th Century)
- ● **IAN GOMM**—Hold On (Stiff/Epic)
- ● **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 35 22
- ● **LED ZEPPELIN**—All My Love (Swan Song) 18 11

KINT—El Paso
- ● **LED ZEPPELIN**—All My Love (Swan Song)
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **COMMODORES**—Sail On (Motown) 9 5
- ★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 17 10

WKY—Oklahoma City
- ● **RITA COOLIDGE**—One Fine Day (A&M)
- ● **CRYSTAL GAYLE**—Half The Way (Columbia)
- ★ ***JOHN STEWART***—*Midnight Wind* (RSO) 16 13
- ★ **DOOBIE BROTHERS**—Depending On You (WB) 18 15

KTFX FM—Tulsa
- ● **THE WHO**—5 15 (Polydor)
- ● **MOON MARTIN**—Rolene (Capitol)
- ★ **JOURNEY**—Lovin' Touchin' Squeezin' (Columbia) 12 7
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 14-10

KELI—Tulsa
- ● **THE KNACK**—Good Girls Don't (Capitol)
- ● **FLEETWOOD MAC**—Tusk (WB)
- ★ **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 7 4
- ★ **ROBERT PALMER**—Bad Case Of Loving You *(Island)* 5 3

WTIX—New Orleans
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 40 24
- ★ **FOREIGNER**—Dirty White Boy (Atlantic) 35 23

WNOE—New Orleans
- ● **THE WHO**—5 15 (Polydor)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **COMMODORES**—Sail On (Motown) 10-4
- ★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (TK) 3 1

KEEL—Shreveport
- ● **JENNIFER WARNES**—I Know A Heartache When I See One (Arista)
- ● **MASS PRODUCTION**—Firecracker (Atlantic)
- ★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 11-4
- ★ **HERB ALPERT**—Rise (A&M) 25-18

Midwest Region

● TOP ADD ONS

ATLANTA RHYTHM SECTION—Spooky (Polydor)
(D) **BONNIE POINTER**—Heaven Must Have Sent You (Motown)
LOBO—Where Were You When I Was Falling In Love (Curb/MCA)

★ PRIME MOVERS

HERB ALPERT—Rise (A&M)
COMMODORES—Sail On (Motown)
(D) **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI)

BREAKOUTS

FLEETWOOD MAC—Tusk (Warner Brothers)
EAGLES—Heartache Tonight (Asylum)
MELISSA MANCHESTER—Pretty Girls (Arista)

WLS—Chicago
- ● **COMMODORES**—Sail On (Motown)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol)
- ★ **HERB ALPERT**—Rise (A&M) 15-9

WEFM—Chicago
- ● **BONNIE POINTER**—Heaven Must Have Sent You (Motown)
- ● **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
- ★ **JOURNEY**—Lovin' Touchin' Squeezin' (Columbia) 15 10
- ★ **COMMODORES**—Sail On (Motown) 24 15

WROK—Rockford
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ● **MOON MARTIN**—Rolene (Capitol)
- ★ **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI America) 18 9
- ★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (*Epic*) *29 10*

WIFE—Indianapolis
- ● **DAN HILL**—When You Smile At Me (20th Century)
- ● **MUPPETS**—Rainbow Connection (Atlantic)

(Continued on page 24)

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Music Majors.

Shoes. Present Tense. (6E-244)
Produced by Mike Stone.
Co-Produced by Shoes.
Stepping out in style—the brand new rush release from Shoes.

Harry Chapin.

Legends of the Lost and Found. (BB-703)
Arranged by Stephen Chapin.
The extraordinary secrets of ordinary people; a live, two-record set from the master of the story-song.

The Simms Brothers Band.

The Simms Brothers Band. (6E-220)
Produced by Mike Stone.
Featuring the first single, "Back to School" (E-46529), from the debut album of the hot new group from New England, now out to rock the world!

Richie Furay. I Still Have Dreams. (6E-231)
Produced by Val Garay.
Bittersweet ballads and pure, good-time rock and roll from the man who wrote the first chapter in the soft rock sound of the seventies.

Jan Hammer. Hammer. (6E-232)
Produced by Jan Hammer.
New music and a new band from synthesizer virtuoso Jan Hammer and the group Hammer.

They're in a class by themselves.

The September Release from Elektra/Asylum Records.

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Billboard Singles Radio Action

Playlist Top Add Ons ●
Playlist Prime Movers ★

Based on station playlists through Thursday (9/20/79)

● Continued from page 22

WNDE—Indianapolis
- ● EDDIE MONEY—Get A Move On (Columbia)
- ● IAN GOMM—Hold On (Stiff)
- ★ NICK LOWE—Cruel To Be Kind (Columbia)
- ★ COMMODORES—Sail On (Motown) 13 8

WOKY—Milwaukee
- ● FLEETWOOD MAC—Tusk (WB)
- ★ HERB ALPERT—Rise (A&M) 17 10
- ★ MICHAEL JOHNSON—This Night Won't Last Forever (EMI America) 13 7

WZUU-FM—Milwaukee
- ● FLEETWOOD MAC—Tusk (WB)
- ● EAGLES—Heartache Tonight (Asylum)
- ★ HERB ALPERT—Rise (A&M) 15 9
- ★ JENNIFER WARNES—I Know A Heartache When I See One (Arista) 25 18

KSLQ-FM—St. Louis
- ● FLEETWOOD MAC—Tusk (WB)
- ● EAGLES—Heartache Tonight (Asylum)
- ★ MICHAEL JOHNSON—This Night Won't Last Forever (EMI America) 12 9
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 30 22

KXOK—St. Louis
- ● EAGLES—Heartache Tonight (Asylum)
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 13 7
- ★ ROBERT JOHN—Sad Eyes (EMI America) 4 1

KIOA—Des Moines
- ● FLEETWOOD MAC—Tusk (WB)
- ● PATRICK HERNANDEZ—Born To Be Alive (Columbia)
- ★ M.—Pop Muzik (Sire) 11 3
- ★ HERB ALPERT—Rise (A&M) 16 8

KDWB—Minneapolis
- ● LOBO—Where Were You When I Was Falling In Love (MCA/Curb)
- ● KANSAS—Reason To Be (Kirshner)
- ★ COMMODORES—Sail On (Motown) 11 6
- ★ ART GARFUNKEL—Since I Don't Have You (Columbia) 19 11

KSTP—Minneapolis
- ● J.D. SOUTHER—You're Only Lonely (Columbia)
- ● MELISSA MANCHESTER—Pretty Girls (Arista)
- ★ KENNY ROGERS—You Decorated My Life (UA) 29 22
- ★ ATLANTA RHYTHM SECTION—Spooky (Polydor) 28 19

WHB—Kansas City
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 15 9
- ★ KENNY ROGERS—You Decorated My Life (UA) 20 15

KBEQ—Kansas City
- ● FLEETWOOD MAC—Tusk (WB)
- ● EAGLES—Heartache Tonight (Asylum)
- ★ JOURNEY—Lovin' Touchin' Squeezin' (Columbia) 11 1
- ★ HERB ALPERT—Rise (A&M) 15 5

KKLS—Rapid City
- ● MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- ● JIMMY BUFFETT—Fins (MCA)
- ★ NICK LOWE—Cruel To Be Kind (Columbia) 11 6
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 8 4

KQWB—Fargo
- ● CRYSTAL GAYLE—Half The Way (Columbia)
- ● WINGS—Arrow Through Me (Columbia)
- ★ RITA COOLIDGE—One Fine Day (A&M) 26 18
- ★ KENNY ROGERS—You Decorated My Life (UA) 30 15

KLEO—Wichita
- ● KENNY ROGERS—You Decorated My Life (UA)
- ● COMMODORES—Still (Motown)
- ★ MOON MARTIN—Rolene (Capitol) 17 15
- ★ DOOBIE BROTHERS—Dependin' On You (WB) 10 6

Northeast Region

● TOP ADD ONS

FRANCE JOLI—Come To Me (Prelude)
DIANA ROSS—The Boss (Motown)
J.D. SOUTHER—You're Only Lonely (Columbia)

★ PRIME MOVERS

K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sounds)
DONNA SUMMER—Dim All The Lights (Casablanca)
MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic)

BREAKOUTS

EAGLES—Heartache Tonight (Asylum)
FLEETWOOD MAC—Tusk (Warner Brothers)
LAUREN WOOD—Please Don't Leave (Warner Brothers)

WABC—New York
- ● DIANA ROSS—The Boss (Motown)
- D● FRANCE JOLI—Come To Me (Prelude)
- ★ M.—Pop Muzik (Sire) 22 13
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 10 3

99-X—New York
- ● EAGLES—Heartache Tonight (Asylum)
- ● ASHFORD & SIMPSON—Found A Cure (WB)
- D★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 21 12
- ★ COMMODORES—Sail On (Motown) 16 9

WPTR—Albany
- ● DOOBIE BROTHERS—Depending On You (WB)
- ● IAN GOMM—Hold On (Stiff/Epic)
- D★ DONNA SUMMER—Dim All The Lights (Casablanca) 24 20
- D★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 13 7

WTRY—Albany
- ● EAGLES—Heartache Tonight (Asylum)
- ● WINGS—Arrow Through Me (Columbia)
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 23 11
- ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 25 12

WKBW—Buffalo
- ● FLEETWOOD MAC—Tusk (WB)
- ● BLONDIE—Dreaming (Chrysalis)
- ★ KENNY ROGERS—You Decorated My Life (UA) 18 10
- ★ CHRIS THOMPSON—If You Remember Me (Elektra)

WYSL—Buffalo
- ● ELTON JOHN—Victim Of Love (MCA)
- ● ALAN PARSONS PROJECT—Damned If I Do (Arista)
- ★ ROBERT JOHN—Sad Eyes (EMI/America) 14 3
- D★ DONNA SUMMER—Dim All The Lights (Casablanca) 29 6

WBBF—Rochester
- ● EAGLES—Heartache Tonight (Asylum)
- ● FLEETWOOD MAC—Tusk (WB)
- ★ DUKE JUPITER—Like Our First Night (Mercury) 26 22
- D★ K.C. & THE SUNSHINE BAND—Please Don't Go (TK) 24 15

WRKO—Boston
- ● FLEETWOOD MAC—Tusk (WB)
- ● EAGLES—Heartache Tonight (Asylum)
- ★ JOHN STEWART—Midnight Wind (RSO) 26 17
- ★ HERB ALPERT—Rise (A&M) 24 12

WBZ FM—Boston
- ● CHARLIE—Killer Cut (Arista)
- D● FUNKADELIC—Knee Deep (WB)

F-105 (WVBF)—Boston
- ● FLEETWOOD MAC—Tusk (WB)
- D● MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- ★ MAUREEN McGOVERN—Different Worlds (Warner/Curb) 19 14
- ★ M.—Pop Muzik (Sire) 26 16

WDRC—Hartford
- ● J.D. SOUTHER—You're Only Lonely (Columbia)
- ● LAUREN WOOD—Please Don't Leave (WB)

WPRO (AM)—Providence
- ● BRENDA RUSSELL—So Good, So Right (Horizon)
- ● JIMMY BUFFETT—Fins (MCA)
- D★ ASHFORD & SIMPSON—Found A Cure (WB)
- ★ CRUSADERS—Street Life (MCA) 30 23

WPRO FM—Providence
- ● THE KNACK—Good Girls Don't (Capitol)
- ● FLEETWOOD MAC—Tusk (WB)
- ★ ROBERT JOHN—Sad Eyes (EMI/America)
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 17 8

WICC—Bridgeport
- ● EAGLES—Heartache Tonight (Asylum)
- ● BLONDIE—Dreaming (Chrysalis)
- ● FOREIGNER—Dirty White Boy (Atlantic) 30 22
- D★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 22 17

Mid-Atlantic Region

● TOP ADD ONS.

ANNE MURRAY—Broken Hearted Me (Capitol)
JENNIFER WARNES—I Know A Heartache When I See One (Arista)
(D) BONNIE POINTER—Heaven Must Have Sent You (Motown)

★ PRIME MOVERS

(D) MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic)
DONNA SUMMER—Dim All The Lights (Casablanca)
LITTLE RIVER BAND—Lonesome Loser (Capitol)

BREAKOUTS

EAGLES—Heartache Tonight (Asylum)
FLEETWOOD MAC—Tusk (Warner Brothers)
(D) ASHFORD & SIMPSON—Found A Cure (Warner Brothers)

WFIL—Philadelphia
- ● EAGLES—Heartache Tonight (Asylum)
- ★ ANNE MURRAY—Broken Hearted Me (Capitol)
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 12 5
- ★ KENNY ROGERS—You Decorated My Life (UA) 21 17

WZZD—Philadelphia
- D● SUGAR HILL GANG—Rapper's Delight (All Platinum)
- D● ROSE ROYCE—Is It Love You're After (Whitfield)
- D★ DONNA SUMMER—Dim All The Lights (Casablanca) 26 20
- ● M.—Pop Muzik (Sire) 23 14

WIFI FM—Philadelphia
- D● BONNIE POINTER—Heaven Must Have Sent You (Motown)
- ● JOURNEY—Lovin' Touchin' Squeezin' (Columbia)
- ● CHEAP TRICK—Ain't That A Shame (Epic) 16 10
- ★ COMMODORES—Sail On (Motown) 13 9

WPGC—Washington
- ● EAGLES—Heartache Tonight (Asylum)
- ● ASHFORD & SIMPSON—Found A Cure (WB)
- D● DONNA SUMMER—Dim All The Lights (Casablanca) 18 12
- ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 11 4

WGH—Norfolk
- ● JENNIFER WARNES—I Know A Heartache When I See One (Arista)
- ● KENNY ROGERS—You Decorated My Life (UA)
- ● ROBERT JOHN—Sad Eyes (EMI/America)
- ★ HERB ALPERT—Rise (A&M) 17 6

WCAO—Baltimore
- ● JENNIFER WARNES—I Know A Heartache When I See One (Arista)
- ● EAGLES—Heartache Tonight (Asylum)
- ★ M.—Pop Muzik (Sire)
- D★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 25 17

WYRE—Annapolis
- ● EAGLES—Heartache Tonight (Asylum)
- ● FLEETWOOD MAC—Tusk (WB)
- D★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 12 8
- ★ COMMODORES—Still (Motown) 19 10

WLEE—Richmond
- ● DONNA SUMMER—Dim All The Lights (Casablanca)
- ● FLEETWOOD MAC—Tusk (WB)
- ★ GERRY RAFFERTY—Get It Right Next Time (UA) 15 5
- ★ M.—Pop Muzik (Sire) 14 6

WRVQ—Richmond
- ● FLEETWOOD MAC—Tusk (WB)
- ● EAGLES—Heartache Tonight (Asylum)
- ★ JOHN STEWART—Midnight Wind (RSO) 12 7
- ★ HERB ALPERT—Rise (A&M) 13 8

WAEB—Allentown
- ● FLEETWOOD MAC—Tusk (WB)
- ● ELTON JOHN—Victim Of Love (MCA)
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol) 13 7
- ★ NICK LOWE—Cruel To Be Kind (Columbia) 10 3

WKBO—Harrisburg
- ● EAGLES—Heartache Tonight (Asylum)
- ● FLEETWOOD MAC—Tusk (WB)
- ★ ATLANTA RHYTHM SECTION—Spooky (Polydor) 20 13
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 21 14

Southeast Region

● TOP ADD ONS

J.D. SOUTHER—You're Only Lonely (Columbia)
KENNY ROGERS—You Decorated My Life (UA)
IAN GOMM—Hold On (Stiff)

★ PRIME MOVERS

HERB ALPERT—Rise (A&M)
FOREIGNER—Dirty White Boy (Atlantic)
(D) MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic)

BREAKOUTS

EAGLES—Heartache Tonight (Asylum)
FLEETWOOD MAC—Tusk (Warner Brothers)
COMMODORES—Still (Motown)

WQXI—Atlanta
- ● EAGLES—Heartache Tonight (Asylum)
- ● J.D. SOUTHER—You're Only Lonely (Columbia)
- ★ COMMODORES—Still (Motown) 26 13
- ★ LED ZEPPELIN—All My Love (Swan Song) 18 10

WBBQ—Augusta
- ● EAGLES—Heartache Tonight (Asylum)
- ● FLEETWOOD MAC—Tusk (WB)
- ★ KENNY ROGERS—You Decorated My Life (UA) 25 18
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (TK) 5 1

WZGC—Atlanta
- ● EAGLES—Heartache Tonight (Asylum)
- ● JIMMY BUFFETT—Fins (MCA)
- ★ COMMODORES—Still (Motown) 28 19
- ★ FOREIGNER—Dirty White Boy (Atlantic) 29 24

WFOM—Atlanta
- ● EAGLES—Heartache Tonight (Asylum)
- ● COMMODORES—Still (Motown)
- ★ ATLANTA RHYTHM SECTION—Spooky (Polydor) 9 5
- ★ GERRY RAFFERTY—Get It Right Next Time (UA) 15 10

WSGA—Savannah
- ● FLEETWOOD MAC—Tusk (WB)
- ● EAGLES—Heartache Tonight (Asylum)
- D★ K.C. & THE SUNSHINE BAND—Please Don't Go (TK) 13 7
- D★ G.Q.—I Do Love You (Arista) 9 5

WFLB—Fayetteville
- ● EAGLES—Heartache Tonight (Asylum)
- D● MICHAEL JOHNSON—This Night Won't Last Forever (Epic)
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (TK) 10 8
- ★ EDDIE MONEY—Get A Move On (Columbia) 29 19

WQAM—Miami
- ● FLEETWOOD MAC—Tusk (WB)
- ● JENNIFER WARNES—I Know A Heartache When I See One (Arista)
- D★ HERB ALPERT—Rise (A&M) 20 16
- D★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 2 1

WMJX (96X)—Miami
- ● REN WOODS—Everybody Get Up (Columbia)
- ● MICHAEL JACKSON—Working Day & Night (Epic)
- ★ TANYA GARDNER—When You Touch Me (West End) 24 16
- D★ ISLEY BROTHERS—It's A Disco Night (TK) 16 11

Y-100 (WHYI-FM)—Miami
- ● JOURNEY—Lovin' Touchin' Squeezin' (Columbia)
- ● NICK LOWE—Cruel To Be Kind (Columbia)
- ★ MADLEEN KANE—You And I (WB) 23 16
- D★ HERB ALPERT—Rise (A&M) 10 4

WLOF—Orlando
- ● FLEETWOOD MAC—Tusk (WB)
- ● KENNY ROGERS—You Decorated My Life (UA)
- ★ COMMODORES—Sail On (Motown) 10 6
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 3 1

Q 105 (WRBQ FM)—Tampa
- ● IAN GOMM—Hold On (Stiff/Epic)
- ● EAGLES—Heartache Tonight (Asylum)
- ★ COMMODORES—Sail On (Motown) 10 4
- ★ HERB ALPERT—Rise (A&M) 20 12

BJ-105 (WBJW FM)—Orlando
- ● EAGLES—Heartache Tonight (Asylum)
- ● FLEETWOOD MAC—Tusk (WB)
- ★ ASHFORD & SIMPSON—Found A Cure (WB) 36 30
- ★ THE KNACK—Good Girls Don't (Capitol) 22 18

WQXQ—Daytona Beach
- ● THE WHO—5 15 (Polydor)
- ● ANNE MURRAY—Broken Hearted Me (Capitol)
- ★ HERB ALPERT—Rise (A&M) 39 19
- ★ WINGS—Arrow Through Me (Columbia) 15 5

WAPE—Jacksonville
- ● EAGLES—Heartache Tonight (Asylum)
- ● COMMODORES—Still (Motown)
- ★ JIMMY BUFFETT—Fins (MCA) 25 21
- ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 22 5

WAYS—Charlotte
- ● EAGLES—Heartache Tonight (Asylum)
- ● FOREIGNER—Dirty White Boy (Atlantic)
- ★ G.Q.—I Do Love You (Arista) 6 3
- ★ JENNIFER WARNES—I Know A Heartache When I See One (Arista) 14 8

WKIX—Raleigh
- ● ALESSI BROTHERS—I Wish I Was Making Love To You Tonight (A&M)
- ● O'JAYS—Sing A Happy Song (P.I.R.)
- ★ HERB ALPERT—Rise (A&M) 13 11
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 11 8

WTMA—Charleston
- ● ELTON JOHN—Victim Of Love (MCA)
- ● GLORIA GAYNOR—Let Me Know (Polydor)
- ★ HERB ALPERT—Rise (A&M) 13 11
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 11 8

WORD—Spartanburg
- ● EAGLES—Heartache Tonight (Asylum)
- ● ELTON JOHN—Victim of Love (MCA)
- ● JOURNEY—Lovin' Touchin' Squeezin' (Columbia) 28 20
- D★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 8 3

WLAC—Nashville
- ● EAGLES—Heartache Tonight (Asylum)
- ● FLEETWOOD MAC—Tusk (WB)
- ★ LOBO—Where Were You When I Was Falling In Love (MCA/Curb) 31 19
- ★ FOREIGNER—Dirty White Boy (Atlantic) 34 23

(WBYQ) 92-Q—Nashville
- ● EAGLES—Heartache Tonight (Asylum)
- ● FLEETWOOD MAC—Tusk (WB)

WHBQ—Memphis
- ● FLEETWOOD MAC—Tusk (WB)
- ● EAGLES—Heartache Tonight (Asylum)
- ★ PATRICK HERNANDEZ—Born To Be Alive (Columbia) 29 22
- ★ GERRY RAFFERTY—Get It Right Next Time (UA) 30 26

WRJZ—Knoxville
- ● EAGLES—Heartache Tonight (Asylum)
- ● FLEETWOOD MAC—Tusk (WB)
- ★ JENNIFER WARNES—I Know A Heartache When I See One (Arista) 12 4
- ★ THE KNACK—Good Girls Don't (Capitol) 33 21

WGOW—Chattanooga
- ● J.D. SOUTHER—You're Only Lonely (Columbia)
- ● GLORIA GAYNOR—Let Me Know (I Have A Right) (Polydor)
- ★ KENNY ROGERS—You Decorated My Life (UA) 26 20
- ★ DOOBIE BROTHERS—Depending On You (WB) 20 15

WERC—Birmingham
- ● CRYSTAL GAYLE—Half The Way (Columbia)
- ● FLEETWOOD MAC—Tusk (WB)
- ★ KENNY ROGERS—You Decorated My Life (UA) 23 17
- ● HERB ALPERT—Rise (11 6)

WSGN—Birmingham
- ● JIMMY BUFFETT—Fins (MCA)
- ● MICHAEL JOHNSON—This Night Won't Last Forever (EMI America)
- ★ COMMODORES—Still (Motown) 27 17
- ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 34 24

WHHY—Montgomery
- ● FLEETWOOD MAC—Tusk (WB)
- ● EAGLES—Heartache Tonight (Asylum)
- ★ FOREIGNER—Dirty White Boy (Atlantic) 26 19
- D★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 0 20

WAIV—Jacksonville
- ● KENNY ROGERS—You Decorated My Life (UA)
- ● ALAN PARSONS PROJECT—Damned If I Do (Arista)
- ★ M.—Pop Muzik (Sire) 7 2
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 37 27

WSEZ (Z-93)—Winston-Salem
- ● EAGLES—Heartache Tonight (Asylum)
- ● FLEETWOOD MAC—Tusk (WB)
- ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 14 5
- ★ FOREIGNER—Dirty White Boy (Atlantic) 32 27

KAAY AM—Little Rock
- ● LOBO—Where Were You When I Was Falling In Love (MCA/Curb)
- ● DONNA SUMMER—Dim All The Lights (Casablanca)
- ★ NICK LOWE—Cruel To Be Kind (Columbia) 22 15
- ★ M.—Pop Muzik (Sire) 19 11

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Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Based on station playlist through Wednesday (9/19/79)

Top Add Ons-National

JETHRO TULL—Stormwatch (Chrysalis)
THE WHO—Quadrophenia (Polydor)
SHOES—Present Tense (Elektra)
MOTELS—(Capitol)

Top Requests/Airplay-National

LED ZEPPELIN—In Through The Out Door (Swan Song)
BOB DYLAN—Slow Train Coming (Columbia)
THE KNACK—Get The Knack (Capitol)
THE CARS—Candy O (Elektra)

National Breakouts

CHEAP TRICK—Dream Police (Epic)
POINTER SISTERS—Priority (Planet)
FOREIGNER—Head Games (Atlantic)
TOM JOHNSTON—Everything You've Heard Is True (WB)

ADD ONS—The four key products added at the radio stations listed, as determined by station personnel
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel
BREAKOUTS—Billboard Chart Dept summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels

Western Region

• TOP ADD ONS

JETHRO TULL—Stormwatch (Chrysalis)
THE WHO—Quadrophenia (Polydor)
SHOES—Present Tense (Elektra)
MOTELS—(Capitol)

★ TOP REQUEST/AIRPLAY

LED ZEPPELIN—In Through The Out Door (Swan Song)
BOB DYLAN—Slow Train Coming (Columbia)
AC/DC—Highway To Hell (Atlantic)
THE KNACK—Get The Knack (Capitol)

BREAKOUTS

CHEAP TRICK—Dream Police (Epic)
FOREIGNER—Head Games (Atlantic)
POINTER SISTERS—Priority (Planet)
TOM JOHNSTON—Everything You've Heard Is True (WB)

KSAN-FM—San Francisco (David Perry)
- • THE BEAT—(Columbia)
- • RORY GALLAGHER—Top Priority (Chrysalis)
- • 1994—Please Stand By (A&M)
- ★ BLUE STEEL—No More Lonely Nights (Infinity)
- • THE WHO—Quadrophenia (Polydor)
- ★ JETHRO TULL—Stormwatch (Chrysalis)
- ★ CHEAP TRICK—Dream Police (Epic)
- ★ DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- ★ GREG KIHN—With The Naked Eye (Beserkley)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)

KWST-FM—Los Angeles (Pamela May)
- • CHEAP TRICK—Dream Police (Epic)
- • POINTER SISTERS—Priority (Planet)
- • SHOES—Present Tense (Elektra)
- • THE WHO—Quadrophenia (Polydor)
- • MOTELS—(Capitol)
- • JETHRO TULL—Stormwatch (Chrysalis)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ FOREIGNER—Head Games (Atlantic)
- ★ CHEAP TRICK—Dream Police (Epic)
- ★ BOB DYLAN—Slow Train Coming (Columbia)

KSJO-FM—San Jose (P. Wells/T. Manfrey)
- • SUZI QUATRO—Suzi And Other Four Letter Words (RSO)
- • STORM—(MCA)
- • CHEAP TRICK—Dream Police (Epic)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • THE WHO—Quadrophenia (Polydor)
- • SHOES—Present Tense (Elektra)
- • LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ AC/DC—Highway To Hell (Atlantic)
- ★ JUDAS PRIEST—Unleashed In The East (Columbia)
- ★ GAMMA—Gamma 1 (Elektra)

KGB-FM—San Diego (Bruce Tucker)
- • FOREIGNER—Head Games (Atlantic)
- • CHEAP TRICK—Dream Police (Epic)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • 1994—Please Stand By (A&M)
- • PAT BENATAR—In The Heat Of The Night (Chrysalis)
- • GAMMA—Gamma 1 (Elektra)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ THE CARS—Candy O (Elektra)
- ★ CHEAP TRICK—Dream Police (Epic)

KOME-FM—San Jose (Dana Jang)
- • CHEAP TRICK—Dream Police (Epic)
- • JETHRO TULL—Stormwatch (Chrysalis)
- ★ ELLEN FOLEY—Nightout (Cleveland International)
- ★ RORY GALLAGHER—Top Priority (Chrysalis)
- • TOM JOHNSTON—Everything You've Heard Is True (WB)
- • POINTER SISTERS—Priority (Planet)
- ★ AC/DC—Highway To Hell (Atlantic)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ SAMMY HAGAR—Street Machine (Capitol)

KBPI-FM—Denver (Frank Cody)
- • CHEAP TRICK—Dream Police (Epic)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • THE WHO—Quadrophenia (Polydor)
- • SHOES—Present Tense (Elektra)
- • KARLA BONOFF—Restless Nights (Columbia)
- • J.D. SOUTHER—You're Only Lonely (Columbia)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ FOREIGNER—Head Games (Atlantic)
- ★ CHEAP TRICK—Dream Police (Epic)
- ★ THE CARS—Candy O (Elektra)

KISW-FM—Seattle (Steve Slaton)
- • MOTELS—(Capitol)
- • SHOES—Present Tense (Elektra)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • CHEAP TRICK—Dream Police (Epic)
- • KINKS—Low Budget (Arista)
- • SAMMY HAGAR—Street Machine (Capitol)
- ★ GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- ★ TALKING HEADS—Fear Of Music (Sire)

KZEL-FM—Eugene (C. Kovarik/P. Mays)
- • FOREIGNER—Head Games (Atlantic)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • TOM JOHNSTON—Everything You've Heard Is True (WB)
- • THE WHO—Quadrophenia (Polydor)
- • CHEAP TRICK—Dream Police (Epic)
- • MOTELS—(Capitol)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ POINTER SISTERS—Priority (Planet)
- ★ MOLLY HATCHET—Flirtin' With Disaster (Epic)
- ★ BOB DYLAN—Slow Train Coming (Columbia)

Southwest Region

• TOP ADD ONS

SHOES—Present Tense (Elektra)
JETHRO TULL—Stormwatch (Chrysalis)
THE WHO—Quadrophenia (Polydor)
THE BEAT—(Columbia)

★ TOP REQUEST/AIRPLAY

LED ZEPPELIN—In Through The Out Door (Swan Song)
THE KNACK—Get The Knack (Capitol)
DIRE STRAITS—Communique (WB)
BOB DYLAN—Slow Train Coming (Columbia)

BREAKOUTS

FOREIGNER—Head Games (Atlantic)
CHEAP TRICK—Dream Police (Epic)
FRANK ZAPPA—Joe's Garage Act 1 (Zappa)
TOM JOHNSTON—Everything You've Heard Is True (WB)

KZEW-FM—Dallas (Doris Miller)
- • THE BEAT—(Columbia)
- • SHOES—Present Tense (Elektra)
- • CHEAP TRICK—Dream Police (Epic)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ DIRE STRAITS—Communique (WB)
- ★ WINGS—Back To The Egg (Columbia)

KLOL-FM—Houston (Paul Riann)
- • CHEAP TRICK—Dream Police (Epic)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • PAT BENATAR—In The Heat Of The Night (Chrysalis)
- • SUZI QUATRO—Suzi And Other Four Letter Words (RSO)
- • FRANK ZAPPA—Joe's Garage Act 1 (Zappa)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ FOREIGNER—Head Games (Atlantic)
- ★ BOB DYLAN—Slow Train Coming (Columbia)
- ★ THE KNACK—Get The Knack (Capitol)

KY102-FM—Kansas City (M. Floyd/T. McCabe)
- • SHOES—Present Tense (Elektra)
- • JUDAS PRIEST—Unleashed In The East (Columbia)
- • NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ FOREIGNER—Head Games (Atlantic)
- • REO SPEEDWAGON—Nine Lives (Epic)

KMOD-FM—Tulsa (Bill Bruin)
- ★ FOREIGNER—Head Games (Atlantic)
- • CITY BOY—The Day The Earth Caught Fire (Atlantic)
- • RORY GALLAGHER—Top Priority (Chrysalis)
- • HOUNDS—Puttin' On The Dog (Columbia)
- • MOLLY HATCHET—Flirtin' With Disaster (Epic)
- • FRANK ZAPPA—Joe's Garage Act 1 (Zappa)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ VAN HALEN—II (WB)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ LITTLE RIVER BAND—First Under The Wire (Capitol)

KDKB-FM—Phoenix (J.D. Freeman)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • HARRY CHAPIN—Legends Of The Lost And Found (Elektra)
- • TOM JOHNSTON—Everything You've Heard Is True (WB)
- • KENNY ROGERS—Kenny (UA)
- • LENNY ZAKATEK—(A&M)
- • ALAN PARSONS PROJECT—Eve (Arista)
- ★ BOB DYLAN—Slow Train Coming (Columbia)
- ★ RITA COOLIDGE—Satisfied (A&M)
- ★ JIMMY BUFFETT—Volcano (MCA)

KRST-FM—Albuquerque (S. Cornish/J. Zalewski)
- • TOM JOHNSTON—Everything You've Heard Is True (WB)
- ★ MOTELS—(Capitol)
- • DESMOND CHILD & ROUGE—Runners In The Night (Capitol)
- ★ THE WHO—Quadrophenia (Polydor)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • RICHIE FURAY—I Still Have Dreams (Asylum)
- • LED ZEPPELIN—In Through The Out Door (Swan Song)
- • AC/DC—Highway To Hell (Atlantic)
- ★ MOON MARTIN—Escape From Domination (Capitol)
- • FOREIGNER—Head Games (Atlantic)

Midwest Region

• TOP ADD ONS

JETHRO TULL—Stormwatch (Chrysalis)
THE WHO—Quadrophenia (Polydor)
SHOES—Present Tense (Elektra)
PAT BENATAR—In The Heat Of The Night (Chrysalis)

★ TOP REQUEST/AIRPLAY

LED ZEPPELIN—In Through The Out Door (Swan Song)
THE KNACK—Get The Knack (Capitol)
THE CARS—Candy O (Elektra)
FOREIGNER—Head Games (Atlantic)

BREAKOUTS

CHEAP TRICK—Dream Police (Epic)
MOLLY HATCHETT—Flirtin' With Disaster (Epic)
POINTER SISTERS—Priority (Planet)
HOUNDS—Puttin' On The Dog (Columbia)

WABX-FM—Detroit (Ted Ferguson)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • THE WHO—Quadrophenia (Polydor)
- • CHEAP TRICK—Dream Police (Epic)
- • MOLLY HATCHET—Flirtin' With Disaster (Epic)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ FOREIGNER—Head Games (Atlantic)
- ★ NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)

WIKL-FM—Elgin/Chicago (T. Marker/W. Leissring)
- ★ CHEAP TRICK—Dream Police (Epic)
- • RORY GALLAGHER—Top Priority (Chrysalis)
- • SHOES—Present Tense (Elektra)
- • WEATHER REPORT—8:30 (ARC/Columbia)
- • CAL COLLINS—Blues On My Mind (Concord Jazz)
- • POINTER SISTERS—Priority (Planet)
- ★ SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)
- ★ BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ TALKING HEADS—Fear Of Music (Sire)

WMMS-FM—Cleveland (John Gorman)
- • THE WHO—Quadrophenia (Polydor)
- • SUZI QUATRO—Suzi And Other Four Letter Words (RSO)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • THE BEAT—(Columbia)
- • SHOES—Present Tense (Elektra)
- • CHEAP TRICK—Dream Police (Epic)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ THE CARS—Candy O (Elektra)
- • BREATHLESS—(EMI/America)
- ★ THE KNACK—Get The Knack (Capitol)

WLVQ-FM—Columbus (Steve Runner)
- • CHEAP TRICK—Dream Police (Epic)
- • GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- • THE CARS—Candy O (Elektra)
- • THE KNACK—Get The Knack (Capitol)
- • FOREIGNER—Head Games (Atlantic)

WDVE-FM—Pittsburgh (Dave Lange)
- • PAT BENATAR—In The Heat Of The Night (Chrysalis)
- • SHOES—Present Tense (Elektra)
- ★ BOB DYLAN—Slow Train Coming (Columbia)
- • JETHRO TULL—Stormwatch (Chrysalis)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ FOREIGNER—Head Games (Atlantic)
- ★ MOLLY HATCHET—Flirtin' With Disaster (Epic)
- ★ CHEAP TRICK—Dream Police (Epic)

WWWW-FM—Detroit (T. Urbiel/M. McEwen)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • PAT BENATAR—In The Heat Of The Night (Chrysalis)
- • HOUNDS—Puttin' On The Dog (Columbia)
- • SINCEROS—The Sound Of Sunbathing (Columbia)
- • CHEAP TRICK—Dream Police (Epic)
- • THE WHO—Quadrophenia (Polydor)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ THE CARS—Candy O (Elektra)

KSHE-FM—St. Louis (Ted Habeck)
- ★ CHEAP TRICK—Dream Police (Epic)
- • BLISS BAND—Neon Smiles (Columbia)
- ★ POINTER SISTERS—Priority (Planet)
- • THE WHO—Quadrophenia (Polydor)
- ★ JETHRO TULL—Stormwatch (Chrysalis)
- ★ SHOES—Present Tense (Elektra)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ REO SPEEDWAGON—Nine Lives (Epic)
- ★ SAMMY HAGAR—Street Machine (Capitol)
- • FOREIGNER—Head Games (Atlantic)

Southeast Region

• TOP ADD ONS

JETHRO TULL—Stormwatch (Chrysalis)
MOTELS—(Capitol)
THE WHO—Quadrophenia (Polydor)
BONNIE RAITT—The Glow (WB)

★ TOP REQUEST/AIRPLAY

LED ZEPPELIN—In Through The Out Door (Swan Song)
JIMMY BUFFETT—Volcano (MCA)
BOB DYLAN—Slow Train Coming (Columbia)
TALKING HEADS—Fear Of Music (Sire)

BREAKOUTS

CHEAP TRICK—Dream Police (Epic)
PAT BENATAR—In The Heat Of The Night (Chrysalis)
TOM JOHNSTON—Everything You've Heard Is True (WB)
POINTER SISTERS—Priority (Planet)

WRAS-FM—Atlanta (Cledra White)
- • MOTELS—(Capitol)
- • CHEAP TRICK—Dream Police (Epic)
- • THE WHO—Quadrophenia (Polydor)
- • POINTER SISTERS—Priority (Planet)
- • KARLA BONOFF—Restless Nights (Columbia)
- • STREETHEART—Under Heaven Over Hell (Atlantic)
- • ELLEN FOLEY—Nightout (Cleveland International)
- • CHARLIE—Fight Dirty (Arista)
- • VAN MORRISON—Into The Music (WB)
- ★ JIMMY BUFFETT—Volcano (MCA)

WHFS-FM—Washington, D.C. (David Einstein)
- • SUZI QUATRO—Suzi And Other Four Letter Words (RSO)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • BONNIE RAITT—The Glow (WB)
- • MOTELS—(Capitol)
- • JOHN MOONEY—Comin' Your Way (Blind Pig)
- • TOM JOHNSTON—Everything You've Heard Is True (WB)
- ★ BOB DYLAN—Slow Train Coming (Columbia)
- ★ WEATHER REPORT—8:30 (ARC/Columbia)
- ★ PAT BENATAR—In The Heat Of The Night (Chrysalis)
- • TALKING HEADS—Fear Of Music (Sire)

WSHE-FM—Ft. Lauderdale (Michelle Robinson)
- • CHEAP TRICK—Dream Police (Epic)
- • POINTER SISTERS—Priority (Planet)
- • TOM JOHNSTON—Everything You've Heard Is True (WB)
- • PAT BENATAR—In The Heat Of The Night (Chrysalis)
- • SHOES—Present Tense (Elektra)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ TALKING HEADS—Fear Of Music (Sire)
- • THE CARS—Candy O (Elektra)
- ★ JIMMY BUFFETT—Volcano (MCA)

ZETA-7 (WORJ)-FM—Orlando (Bill Mims)
- • CHEAP TRICK—Dream Police (Epic)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • BONNIE RAITT—The Glow (WB)
- • ALIAS—Contraband (Mercury)
- • GAMMA—Gamma 1 (Elektra)
- • TIM CURRY—Fearless (A&M)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ MOLLY HATCHET—Flirtin' With Disaster (Epic)
- ★ POINT BLANK—Airplay (MCA)
- • AXE—(MCA)

WKDF-FM—Nashville (Alan Sneed)
- • TOM JOHNSTON—Everything You've Heard Is True (WB)
- • THE WHO—Quadrophenia (Polydor)
- • INTERVIEW—Big Oceans (Virgin)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • CHEAP TRICK—Dream Police (Epic)
- • MARSHALL CHAPMAN—Marshall (Epic)
- • LED ZEPPELIN—In Through The Out Door (Swan Song)
- • BOB DYLAN—Slow Train Coming (Columbia)
- • FOREIGNER—Head Games (Atlantic)
- ★ LITTLE RIVER BAND—First Under The Wire (Capitol)

WQDR-FM—Raleigh (Tom Guild)
- • CHEAP TRICK—Dream Police (Epic)
- • MOLLY HATCHET—Flirtin' With Disaster (Epic)
- • TOM JOHNSON—Everything You've Heard Is True (WB)
- • PAT BENATAR—In The Heat Of The Night (Chrysalis)
- • KARLA BONOFF—Restless Nights (Columbia)
- • THE KNACK—Get The Knack (Capitol)
- • RECORDS—(Virgin)
- ★ JIMMY BUFFETT—Volcano (MCA)
- ★ SNIFF 'N' THE TEARS—Fickle Heart (Atlantic)

Northeast Region

• TOP ADD ONS

JETHRO TULL—Stormwatch (Chrysalis)
THE WHO—Quadrophenia (Polydor)
SHOES—Present Tense (Elektra)
BOTTLES—(MCA)

★ TOP REQUEST/AIRPLAY

LED ZEPPELIN—In Through The Out Door (Swan Song)
BOB DYLAN—Slow Train Coming (Columbia)
THE CARS—Candy O (Elektra)
NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)

BREAKOUTS

CHEAP TRICK—Dream Police (Epic)
BRAND X—Product (Passport)
SUZI QUATRO—Suzi And Other Four Letter Words (RSO)
CARLENE CARTER—Two Sides To Every Woman (WB)

WNEW-FM—New York (Maryanne McIntyre)
- • THE WHO—Quadrophenia (Polydor)
- • DESMOND CHILD & ROUGE—Runners In The Night (Capitol)
- • BRAND X—Product (Passport)
- • SUZI QUATRO—Suzi And Other Four Letter Words (RSO)
- • CHEAP TRICK—Dream Police (Epic)
- • BOTTLES—(MCA)
- • LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ RECORDS—(Virgin)
- ★ CHEAP TRICK—Dream Police (Epic)
- ★ BOB DYLAN—Slow Train Coming (Columbia)

WRNW-FM—New York (G. Axelbank/M. LoCicero)
- • BRAND X—Product (Passport)
- • THE WHO—Quadrophenia (Polydor)
- • SHOES—Present Tense (Elektra)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ BREAD & ROSES—(Fantasy)
- ★ DIRE STRAITS—Communique (WB)
- ★ KORGIS—(WB)

WLIR-FM—Long Island (D. McNamara/L. Kleinman)
- • BOTTLES—(MCA)
- • CHEAP TRICK—Dream Police (Epic)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • THE WHO—Quadrophenia (Polydor)
- • SHOES—Present Tense (Elektra)
- • INTERVIEW—Big Oceans (Virgin)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- • CAROLYNE MAS—(Mercury)
- ★ JETHRO TULL—Stormwatch (Chrysalis)
- ★ CHARLIE DANIELS BAND—Million Mile Reflections (Epic)

WOUR-FM—Syracuse/Utica (Robin Sherman)
- • CHEAP TRICK—Dream Police (Epic)
- • THE WHO—Quadrophenia (Polydor)
- • JETHRO TULL—Stormwatch (Polydor)
- • SIMMS BROTHERS BAND—(Elektra)
- • CARLENE CARTER—Two Sides To Every Woman (WB)
- • BRAND X—Product (Passport)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ NICK LOWE—Labour Of Lust (Columbia)
- ★ CAROLYNE MAS—(Mercury)
- • NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)

WPIX-FM—New York (Meg Griffin)
- • FRANK ZAPPA—Joe's Garage Act 1 (Zappa)
- • BONNIE RAITT—The Glow (WB)
- • CHEAP TRICK—Dream Police (Epic)
- • JETHRO TULL—Stormwatch (Chrysalis)
- ★ THE WHO—Quadrophenia (Polydor)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ B-52'S—(WB)
- ★ NICK LOWE—Labour Of Lust (Columbia)
- ★ TOM VERLAINE—(Elektra)

WBCN-FM—Boston (Kate Ingram)
- • PAT BENATAR—In The Heat Of The Night (Chrysalis)
- • CARLENE CARTER—Two Sides To Every Woman (WB)
- • MOTELS—(Capitol)
- • SUZI QUATRO—Suzi And Other Four Letter Words (RSO)
- ★ THE WHO—Quadrophenia (Polydor)
- • BLUE STEEL—No More Lonely Nights (Infinity)
- ★ CHEAP TRICK—Dream Police (Epic)
- ★ ELLEN FOLEY—Nightout (Cleveland International)
- ★ THE CARS—Candy O (Elektra)
- ★ FOREIGNER—Head Games (Atlantic)

WMMR-FM—Philadelphia (Dick Hungate)
- • SHOES—Present Tense (Elektra)
- • BONNIE RAITT—The Glow (WB)
- • STEVE MARTIN—Comedy Is Not Pretty (WB)
- • THE WHO—Quadrophenia (Polydor)
- • JULES & THE POLAR BEARS—Fenetiks (Columbia)
- • THE BEAT—(Columbia)
- • LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ THE KNACK—Get The Knack (Capitol)
- • NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
- ★ THE CARS—Candy O (Elektra)

WBRU-FM—Providence (Jeremy Schlosberg)
- • CHEAP TRICK—Dream Police (Epic)
- • CARLENE CARTER—Two Sides To Every Woman (WB)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • SUZI QUATRO—Suzi And Other Four Letter Words (RSO)
- • BONNIE RAITT—The Glow (WB)
- • SHOES—Present Tense (Elektra)
- • TALKING HEADS—Fear Of Music (Sire)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ BOB DYLAN—Slow Train Coming (Columbia)
- • SHIRTS—Street Light Shine (Capitol)

WHCN-FM—Hartford (Michael Picozzi)
- • CHEAP TRICK—Dream Police (Epic)
- • JETHRO TULL—Stormwatch (Chrysalis)
- • THE WHO—Quadrophenia (Polydor)
- • SIMMS BROTHERS BAND—(Elektra)
- • ELLEN FOLEY—Nightout (Cleveland International)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ THE CARS—Candy O (Elektra)
- • FOREIGNER—Head Games (Atlantic)
- ★ MOLLY HATCHET—Flirtin' With Disaster (Epic)

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Vox Box

By DOUG HALL

NEW YORK—One of the biggest programming jobs in the country has got to be the one at WABC-AM New York. And ever since **Glenn Morgan** departed from the WABC program director's post there has been speculation on who will fill it.

Nowhere was this speculation thicker than at the National Assn of Broadcasters programming conference Sept. 9 to 12 in St. Louis.

One candidate who surfaced was **Bill Tanner**, p.d. at WHYI-FM Fort Lauderdale, but Tanner denies he is taking over the New York post. Ask him if he is in the running for the job and he will refer you to **ABC** vice president for programming **Rick Sklar**, who in turn will only say there are a number of candidates.

Sklar would neither confirm nor deny reports that such ABC stalters as WLS-AM Chicago d.j. **John Gehron** and WPLJ-FM New York **Larry Berger** do not want the job.

* * *

Scotty Brink, who was dropped along with his morning drive partner **Richard Belzer** from WNBC-AM New York recently, was at least at one point under consideration for an on-air post at WOR-FM New York. The station, which until recently has been known as WXLO (99-X) (see separate story) is about to shift away from a Top 40 sound to a more adult format.

Brink was considered to be among the new lineup that was to kick off the new format for the fall Arbitron rating period. In fact, WOR-FM general manager **Erica Farber** had a discussion with NBC executives to see if NBC had an unexpired contract with Brink. It does.

* * *

When a local power failure took WNDR-AM/WNYQ-FM Syracuse, N.Y. off the air Roxanne Taylor, wife of WNDR/WNYQ chief engineer and mid-day jock **Ray Taylor**, switched over to sister WFDL-AM. She was subsequently called by WFDL and won $513 in a station contest.

* * *

WKTU-FM New York held an outdoor roller disco dance exhibition during lunch hour on Sixth Ave. in Manhattan. The crowd was treated to an exhibition of 25 contestants. The event was held for the benefit of the Lighthouse For The Blind Country WHN-AM New York promotion director **Dale Pon** leaves to join WNBC-AM New York in a similar position.

(Continued on page 33)

L.A. Deejay Terry Keeps Alive Riperton Voice On KJLH Airings

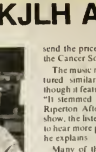
By CARY DARLING

LOS ANGELES—The death of singer Minnie Riperton last July 12 struck air personality Ted Terry of local soul and jazz KJLH-FM especially hard. He had been a friend to the singer and her death has had an effect on his set day a week, 4 p.m. to 8 p.m. slot.

"Her loss brought about a change in how I feel about art," says Terry, who on July 12 began his mini-concert and music menu concepts. "What I'm doing now is giving tribute to artists before they die."

The mini-concert and music menu alternate in the 6 p.m. time slot on Terry's Monday through Saturday shift. The mini-concerts, heard approximately three times per month though Terry has no specific dates set aside, are devoted only to the music of Minnie Riperton.

Although the mini-concert, 30 minutes of uninterrupted music, as such didn't begin until the day of her death, he had been playing much of her work previously. "I remember Minnie called me before she died to thank me because I had played her new album on the air. And I would send the price of a concert ticket to the Cancer Society," he says.



Ted Terry: "What I'm doing now is giving tribute to artists before they die."

The music menu program is structured similar to the mini-concern though it features a variety of artists "It stemmed from what I did with Riperton After I did the first Minnie show, the listening audience wanted to hear more programs of this kind," he explains.

Many of the programs have the featured artists on hand in the studio. Past guests include David Ruffin, Willie Bobo, Nancy Wilson, Melissa Manchester and Donald Byrd.

"I want an artist whom my audience can relate to," says Terry. "This gives the public the opportunity to learn more of the inner person."

Like the mini-concert, the music menu is only 30 minutes. "It is too short but I don't want to bore the audience. But it might be possible to go longer in the future. An hour would be nice," Terry states.

He has no set formula for the amount of talk as opposed to the amount of music "I go with the flow. I usually use the music of the artist behind what the entertainer is saying. But, it's true, you can't get too much in."

Because of the nature of the programs and the lack of time, there are no commercials "I try to push them all back into the other parts of my show. This is especially true of the mini-concerts where, even if I have a large commercial load, I won't air any commercials during this time," Terry explains.

Arbitron Detects San Diego Format Shift

SAN DIEGO—There's a decided shift from MOR, Top 40 and AOR to contemporary and progressive formats on the radio dial in this market.

This one of the various shifts in listening patterns reported in an exclusive Billboard analysis of the April/May Arbitron report for this market.

Among all listeners 12 years old and older, MOR slipped from a 9.3 to a 2.2 share while Top 40 is off from 12.9 to 8.3 and AOR is down from 13.9 to 8.5.

Contemporary is up from 9.8 to 20.1 and progressive gained from nowhere to 4.8.

Contemporary is the most popular format followed by beautiful, which has an 18.3 share. Other formats with substantial audience are country with a 6.7 and mellow with a 5.2. Disco jumped into contention from no audience a year ago to a 4.2

The top format among teens is contemporary with a 26.0 followed by Top 40 with a 19.2 and AOR with a 17.6

Among men 18 to 24 AOR shines with a 25 share, but contemporary is the favorite among men 25 to 34 and 35 to 44 with 28.7 and 21.7 respectively. Beautiful music is tops with men 45 to 54 with a 40.1 share.

Contemporary is the favorite among women 18 to 24, 25 to 34 and 35 to 44 with 24.0, 24.2 and 33.3 respectively. Women 45 to 54 prefer beautiful music giving it a 39.8 share.

Looking at actual numbers of listeners for any average quarter hour, contemporary leads with 496 and is followed by beautiful with 451, AOR with 210, Top 40 with 207 and country with 163. All of these figures are for the audience aged 12 and over.

For the audience aged 18 and over, beautiful is the number one format with 450 listening on an average quarter hour. This is followed by 435 for contemporary, 169 for AOR, 162 for Top 40 and 159 for country.

BILLBOARD ARBITRON RATINGS

A computation of individual market's formats released by Arbitron based on metro average quarter hour and share figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people. Figures in lightface are from previous survey.

SAN DIEGO APRIL 1979

AVERAGE QUARTER HOUR—METRO SURVEY AREA

FORMATS	TOTAL PERSONS	TOTAL PERSONS 12+	MEN 18+	MEN 25-34	MEN 35-44	MEN 45-54	MEN 55-64	WOMEN 18+	WOMEN 25-34	WOMEN 35-44	WOMEN 45-54	WOMEN 55-64	TEENS 12-17
AOR	210	169	101	18	3	0	0	34	7	5	1	1	41
AOR	318	274	157	49	5	0	0	42	12	2	0	0	42
BEAUTIFUL	451	450	10	12	28	46	42	28	11	38	66	63	1
BEAUTIFUL	382	381	4	34	12	51	23	5	37	44	64	42	1
CLASSICAL	63	61	2	2	3	5	5	7	7	3	0	4	2
CLASSICAL	49	48	4	6	5	0	4	5	3	0	5	2	0
CONTEMP	496	435	60	84	31	25	12	60	51	40	21	9	61
CONTEMP	225	181	45	43	8	1	3	29	28	17	5	3	34
COUNTRY	163	159	31	27	18	16	12	9	12	8	8	4	1
COUNTRY	147	145	8	18	18	23	12	12	8	10	10	14	2
DISCO	105	74	13	10	0	0	0	18	17	3	0	4	31
DISCO	0	0	0	0	0	0	0	0	0	0	0	0	0
JAZZ	14	14	1	1	0	0	0	3	1	0	1	0	0
JAZZ	0	0	0	0	0	0	0	0	0	0	0	0	0
MELLOW	129	122	37	27	2	0	0	28	26	4	2	0	7
MELLOW	186	172	34	30	0	3	0	49	31	4	4	0	14
MOR	54	53	2	2	5	7	2	2	4	5	14	5	1
MOR	212	203	29	16	22	22	16	12	13	23	12	0	9
NEWS	184	177	18	10	18	11	20	0	0	10	12	0	7
NEWS	166	165	8	14	7	18	20	8	4	4	10	10	1
OLDIES	71	69	1	23	10	1	0	8	17	3	4	2	2
OLDIES	11	10	1	3	0	0	0	3	2	1	0	0	1
PROG ROCK	110	110	52	29	0	0	0	15	21	8	0	0	0
PROG ROCK	0	0	0	0	0	0	0	0	0	0	0	0	0
TALK	28	25	1	5	3	8	2	0	0	0	1	3	1
TALK	0	26	1	1	5	1	2	0	0	0	1	1	4
TOP 40	287	182	45	36	13	1	2	24	10	5	11	4	45
TOP 40	0	187	42	35	0	7	0	47	23	10	0	0	96

SHARES—METRO SURVEY AREA

FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 12+ %	MEN 18-24 %	MEN 25-34 %	MEN 35-44 %	MEN 45-54 %	MEN 55-64 %	WOMEN 18-24 %	WOMEN 25-34 %	WOMEN 35-44 %	WOMEN 45-54 %	WOMEN 55-64 %	TEENS 12-17 %
AOR	8.5	25.0	5.4	2.1	0.0	13.5	2.3	3.4	0.6	17.5			
AOR	13.0	41.0	17.0	4.8	3.6	19.6	7.0	1.2	0.0	17.0			
BEAUTIFUL	18.3	2.4	4.1	19.0	40.1	11.2	5.2	25.7	38.7	0.4			
BEAUTIFUL	18.0	1.1	12.4	11.5	36.0	2.4	21.3	17.2	38.7	0.4			
CLASSICAL	2.5	0.5	0.7	2.1	4.2	2.4	3.3	2.0	5.4	0.9			
CLASSICAL	2.2	1.1	2.2	4.8	4.3	2.3	1.8	5.8	3.0	0.0			
CONTEMP	20.1	14.8	28.7	21.7	22.0	24.0	24.2	23.3	12.0	20.4			
CONTEMP	9.8	12.0	15.5	8.6	6.7	13.6	10.5	10.5	3.8	14.4			
COUNTRY	6.7	7.7	5.3	12.9	15.1	4.8	4.2	8.2	5.4	1.8			
COUNTRY	6.4	8.0	2.8	13.4	18.7	5.8	3.5	11.8	11.8	0.9			
DISCO	4.2	3.2	6.5	0.0	0.0	7.5	8.1	2.0	0.0	13.2			
DISCO	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0			
JAZZ	0.6	0.0	0.3	0.0	0.0	1.2	0.5	0.0	0.0	3.4			
JAZZ	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0			
MELLOW	5.2	6.2	9.2	1.4	0.0	11.2	8.5	2.0	1.2	3.0			
MELLOW	8.2	8.1	13.8	6.8	2.2	22.8	10.1	2.5	2.4	6.0			
MOR	2.2	0.5	0.7	3.5	5.0	0.8	1.9	3.4	0.4	0.4			
MOR	9.3	7.8	8.0	18.5	15.0	1.4	7.9	8.4	13.0	3.0			
NEWS	7.4	11.7	3.0	5.1	8.1	4.9	8.1	0.0	0.0	4.9			
NEWS	7.3	2.3	5.0	8.2	10.6	0.0	2.4	2.9	0.8	0.4			
OLDIES	2.8	0.2	7.8	7.8	0.0	3.2	8.1	2.0	2.4	0.8			
OLDIES	0.5	0.5	1.1	0.0	0.0	1.4	1.2	0.0	0.0	0.4			
PROG ROCK	4.8	12.5	6.8	6.5	0.0	0.0	10.5	0.0	0.0	3.0			
PROG ROCK	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0			
TALK	1.1	0.2	1.7	2.1	0.0	0.0	0.0	0.0	0.0	0.4			
TALK	1.1	0.3	0.4	2.9	0.7	0.0	0.0	0.0	0.0	0.0			
TOP 40	8.3	11.1	12.3	6.1	0.0	0.0	0.0	3.4	0.0	19.2			
TOP 40	12.8	11.2	12.7	5.7	5.0	22.0	13.5	11.1	0.4	40.0			

Above average quarter hour figures for each format are expressed in hundreds (add two zeros)

ELECTRIC WEENIE

Radio's most popular DJ Personality
Gag Sheet since 1970, gets letters

CHARLIE CHASE, WSM: "I keep looking for a card in your grosses. Enjoy the stuff in the Weenie. Keep it up!"
JAY BERMAN, WIFI: "Enclosed renewal. The ARB numbers keep going up thanx to the Weenie. We ALL know that Personality Radio is where it's at! Thanks much"

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Rochester, New York
28—Onondaga War Memorial
Syracuse, New York
29—Civic Center
Providence, Rhode Island

19—Coliseum
Greensboro, North Carolina
21—Civic Center
Baltimore, Maryland
22—Spectrum Arena
Philadelphia, Pennsylvania
24—New Haven, Connecticut

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OCTOBER
11—Chicago, Illinois
12—Cincinnati, Ohio
14—Cincinnati, Ohio
Pittsburgh, Pennsylvania
17—Richmond, Virginia
Richmond, Virginia
18—Norfolk, Virginia
Norfolk, Virginia

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...eg, Columbia JC

208—**SOUNDTRACK, American Graffiti,** Lorimar JS 36174 (Columbia)

209—**STANLEY TURRENTINE, Betcha,** Elektra 6E 208

210—**MEAT LOAF, Bat Out Of Hell,** Cleveland International PE 34974 (Epic)

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KRBJ-AM Hallettsville, Tex., has signed on the air with the following on-air lineup: **Henry Phillips** from sign on until 10 a.m., station manager **Mike Williamson** from 10 a.m. to 3 p.m., and **David Meyer,** afternoons and weekends. The station runs a country format.

* * *

WRKI-FM (I-95) Danbury, pd **Tom Zarecki** has announced the following on-air lineup: Zarecki from 5 to 10 a.m., **Jim Schultz** from 10 a.m. to 2 p.m., **Buzz Knight** from 2 to 7 p.m., **Ethan "Cooker" Carey** from 7 p.m. to midnight and **Pamela Brooks** from midnight to 5 a.m. **Capt. Rick Lawrence, Beejay Cornell** and **Peter Mann** handle weekends.

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Vox Jox

By DOUG HALL

NEW YORK—One of the biggest programming jobs in the country has got to be the one at WABC-AM New York. And ever since **Glenn Morgan** departed from the WABC program director's post there has been speculation on who will fill it.

Now here was this speculation thicker than at the National Association of Broadcasters programming conference Sept. 9 to 12 in St. Louis.

One candidate who surfaced was **Bill Tanner**, p.d. at WHYI-FM Fort Lauderdale, but Tanner denies he is taking over the New York post. Ask him if he is in the running for the job and he will refer you to ABC vice president for programming **Rick Sklar**, who in turn will only say there are a number of candidates.

Sklar would neither confirm nor deny reports that such ABC staffers as WLS-AM Chicago p.d. **John Gehron** and WPLJ-FM New York **Larry Berger** do not want the job.

* * *

Scotty Brink, who was dropped along with his morning drive partner **Richard Belzer** from WNBC-AM New York recently, was at least at one point under consideration for an on-air post at WOR-FM New York. The station, which until recently has been known as WXLO (99-X) (see separate story) is about to shift away from a Top 40 sound to a more adult format.

Brink was considered to be among the new lineup that was to kick off the new format for the fall Arbitron rating period. In fact, WOR-FM general manager **Erica Farber** had a discussion with NBC executives to see if NBC had an unexpired contract with Brink. It does.

* * *

When a local power failure took WNDR-AM/WNTQ-FM Syracuse, N.Y., off the air Rosanne Taylor, wife of WNDR/WNTQ chief engineer and mid-day jock **Ray Taylor**, switched over to listen to WFBL-AM. She was subsequently called by WFDL and won $513 in a station contest.

* * *

WKTU-FM New York held an outdoor roller disco dance exhibition during lunch hour on Sixth Ave. in Manhattan. The crowd was treated to an exhibition of 25 contestants. The event was held for the benefit of the Lighthouse For The Blind. Country WHN-AM New York promotion director **Dale Pon** leaves to join WNBC-AM New York in a similar position.

(Continued on page 33)

L.A. Deejay Riperton Voi

LOS ANGELES—The death of singer Minnie Riperton last July 12 struck air personality Ted Terry of local soul and jazz KJLH-FM especially hard. He had been a friend to the singer and her death has had an effect on his six day a week, 4 p.m. to 8 p.m. slot.

"Her loss brought about a change in how I feel about art," says Terry, who on July 12 began his mini-concert and music menu concepts. "What I'm doing now is giving tribute to artists before they die."

The mini-concert and music menu alternate in the 6 p.m. time slot on Terry's Monday through Saturday shift. The mini-concerts, heard approximately three times per month though Terry has no specific dates set aside, are devoted only to the music of Minnie Riperton.

Although the mini-concert, 30 minutes of uninterrupted music, as such didn't begin until the day of her death, he had been playing much of her work previously. "I remember Minnie called me before she died to thank me because I had played her new album on the air. And I would

FOR
head games

Arbitron Detects San Diego Forma

SEPTEMBER 29, 1979 BILLBOARD

SAN DIEGO—There's a decided shift from MOR, Top 40 and AOR to contemporary and progressive formats on the radio dial in this market.

This one of the various shifts in listening patterns reported in an exclusive Billboard analysis of the April/May Arbitron report for this market.

Among all listeners 12 years old and older, MOR slipped from a 9.3 to a 7.2 share while Top 40 is off from 12.9 to 8.3 and AOR is down from 13.9 to 8.5.

Contemporary is up from 9.8 to 20.1 and progressive gained from nowhere to 4.8.

Contemporary is the most popular format followed by beautiful, which has an 18.3 share. Other formats with substantial audience are country with a 6.7 and mellow with a 5.2. Disco jumped into contention from no audience a year ago to a 4.2.

The top format among teens is contemporary with a 26.0 followed by Top 40 with a 19.2 and AOR with a 17.6.

Among men 18 to 24 AOR shines with a 25 share, but contemporary is the favorite among men 25 to 34 and 35 to 44 with 28.7 and 21.7 respectively. Beautiful music is tops with men 45 to 54 with a 40.1 share.

Contemporary is the favorite among women 18 to 24, 25 to 34 and 35 to 44 with 24.0, 24.2 and 33.3 respectively. Women 45 to 54 prefer beautiful music giving it a 39.8 share.

Looking at actual numbers of listeners for any average quarter hour, contemporary leads with 496 and is followed by beautiful with 451, AOR with 210, Top 40 with 207 and country with 163. All of these figures are for the audience aged 12 and over.

BILLBOARD ARBI

A computation of individual market's formats released by share figures for Monday to Sunday 6 a.m. to midnight. Figures in lightface are from previous year.

SAN DIEGO APRIL 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA		MEN					WOMEN				
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64
AOR	210	189	101	18	3	0	6	34	7	5	1	1
AOR	310	274	157	48	8	0	0	42	12	2	0	0
BEAUTIFUL	451	456	10	12	28	46	42	26	11	38	86	43
BEAUTIFUL	382	381	4	34	12	51	23	6	37	44	64	42
CLASSICAL	83	61	2	2	3	5	5	7	7	3	0	4
CLASSICAL	49	46	4	6	5	0	4	5	3	0	5	2
CONTEMP	496	435	60	84	31	21	12	40	31	40	21	8
CONTEMP	225	191	45	43	9	1	3	20	28	17	9	3
COUNTRY	163	158	31	27	10	10	0	12	0	12	0	0
COUNTRY	147	145	0	10	10	23	12	12	0	10	19	14
DISCO	105	74	13	10	5	0	0	16	17	3	0	4
DISCO	0	0	0	0	0	0	0	0	0	0	0	0
JAZZ	14	6	0	1	0	0	0	3	1	0	0	0
JAZZ	0	0	0	0	0	0	0	0	0	0	0	0
MELLOW	120	122	37	27	2	0	0	20	20	4	2	0
MELLOW	166	172	34	38	0	3	0	40	31	4	4	0
MOR	54	53	7	2	5	7	2	2	5	14	0	0
MOR	212	203	29	10	10	22	11	3	12	18	23	12
NEWS	184	177	10	16	18	11	29	0	8	7	16	12
NEWS	166	185	8	14	7	19	20	0	4	4	10	19
OLDIES	71	66	1	23	10	1	0	0	17	3	4	2
OLDIES	11	10	1	3	0	0	0	3	2	1	0	0
PROG ROCK	116	118	52	20	0	0	0	18	21	0	0	0
PROG ROCK	0	0	0	0	0	0	0	0	0	0	0	0
TALK	25	25	1	0	3	0	2	0	6	0	1	3
TALK	0	29	1	3	1	3	1	2	0	1	1	4
TOP 40	207	192	45	31	13	1	2	24	10	11	4	45
TOP 40	0	187	42	35	6	7	0	47	23	10	0	0
BLUES	0.5	0.3	1.1	0.0	0.0	1.4	1.2	0.0	0.0	0.0	0.0	0.4
PROG ROCK	4.8	12.5	6.6	0.0	0.0	10.5	0.0	0.0	0.0	0.0	0.0	0.0
PROG ROCK	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
TALK	1.1	0.2	1.7	2.1	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.4
TALK	1.1	0.3	0.4	2.9	0.7	0.0	0.0	0.0	0.0	0.0	0.6	0.0
TOP 40	8.3	11.1	12.3	9.1	0.6	0.0	0.0	3.4	0.0	0.0	4.6	15.2
TOP 40	12.9	11.2	12.7	5.7	5.0	22.0	13.5	11.1	5.4	40.9		

Above average quarter hour figures are expressed in hundreds (add two zeros).

ELECTRIC WEENIE co.

Radio's most popular DJ Personality Gag Sheet since 1970, gets letters

CHARLIE CHASE, WSM: "I keep looking for a real in-your-pocketer. Enjoy the stuff in the Weenie. Keep on joking."

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ing, Columbia JC

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209—**STANLEY TURRENTINE, Betcha**, Elektra 6E 206

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Jox

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Vox

By DOUG

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Nowhere was this speculation thicker than at the National Assn of Broadcasters programming conference Sept. 9 to 12 in St. Louis

One candidate who surfaced was **Bill Tanner**, p d at WHYI-FM Fort Lauderdale, but Tanner denies he is taking over the New York post. Ask him if he is in the running for the job and he will refer you to ABC vice president for programming **Rick Sklar**, who in turn will only say there are a number of candidates

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(808) 395-9600

SEPTEMBER 29, 1979, BILLBOARD

BLACKS	11	10	1	3	0	0	0	3	2	1	0	0	1	BLACKS	0.5	0.3	1.1	0.6	0.0	1.6	1.2	0.0	0.0	0.4	
PROG ROCK	118	110	52	20	6	0	6	15	21	0	0	0	0	PROG ROCK	4.9	12.9	4.6	0.5	0.0	5.5	13.5	0.0	0.0	3.9	
PROG ROCK	0	0	0	0	0	0	0	0	0	0	0	0	0	PROG ROCK	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	
TALK	25	25	1	5	3	0	2	0	0	0	1	3	1	TALK	1.1	0.2	1.7	2.1	0.6	0.0	0.0	0.0	0.0	0.6	
TALK	0	26	1	1	3	1	2	0	0	1	1	4	0	TALK	1.1	0.3	0.4	2.9	0.7	0.0	0.0	0.6	0.6	0.0	
TOP 40	207	187	45	36	13	1	2	24	19	0	11	4	45	TOP 40	8.2	11.1	12.3	5.1	0.0	0.6	3.0	3.4	0.0	19.2	
TOP 40	0	187	42	35	6	7	8	47	23	18	0	0	96	TOP 40	12.8	11.2	12.7	0.7	5.0	22.0	13.5	11.1	5.4	40.3	

Above average quarter hour figures are expressed in hundreds (add two zeros)

NETWORK INTERVIEW—City Boy member Lol Mason, left, amuses NBC's Source Network interviewer John McGhan, right, as Atlantic album promotion /special projects manager Alan Wolmark, watches proceedings. Mason was interviewed for the network's show "A Minute With . . ." City Boy, an Atlantic Records recording group, were in New York before leaving for a European tour.

830 kc STRIFE

UCLA Charter Current Station Protests KDOR's FCC Request

LOS ANGELES—KLA, the carrier current radio station on the UCLA campus, plans to fight Dick Dorwart's efforts to establish his KDOR on the AM band in this city.

After illegally broadcasting over 830 kc from April 1978 to February 1979, Dorwart is filing with the Federal Communications Commission to turn his outlet into a legitimate operation (Billboard, Sept. 1, 1979). Dorwart is collecting signatures from residents of West Los Angeles and Santa Monica, where his 1,000-watt transmitter would be located if permission is granted.

The problem is that KLA also broadcasts over 830 kc. "There's more than one side to this sob story," says general manager Manuel Pacheco, referring to Dorwart's doubling bone disease which limits him to a wheelchair and life-long ambition to operate a radio station.

If the application for a building permit is approved, KLA plans to start a petition which would be circulated at various colleges in the area. "To be cut off like this could set a trend for other college stations," voices Pacheco.

He notes that KLA would then file a complaint with the FCC on the grounds that Dorwart had operated a pirate station in the past and that he is taking over the frequency of an already established station.

For KLA to change to another frequency would put undue strain on its budget, claims Pacheco.

Dorwart responds that because KLA is a carrier current station, as opposed to a station which transmits over the air, it has no claim on the 830 frequency. "When the FCC grants someone the frequency of 830, and they will whether I get it or someone in Tucson, Phoenix or New Mexico gets if they're going to knock KLA off the air.

"They're going to have to find a new frequency anyway," he says. They can petition until they are blue in the face."

Dorwart says he has been told by the FCC that his past record would not be held against him. "I don't mean to hurt anyone. I'm all for college radio. That's how I learned at Los Angeles City College," he states.

Bubbling Under The HOT 100

101—YOU CAN DO IT, Al Hudson & The Partners, MCA 13459
102—WHEN YOU'RE IN LOVE, Gene Chandler, 20th Century 2411 (RCA)
103—GET IT UP, Bennie Mibap, RCA 11695
104—FAMILY TRADITION, Hank Williams Jr., Elektra/Curb 45046
105—FOOLED BY A FEELING, Barbara Mandrell, MCA 41077
106—IS IT LOVE YOU'RE AFTER, Rose Royce, Whitefield 49049 (Warner Bros.)
107—DON'T YOU WANT MY LOVE, Debbie Jacobs, MCA 41102
108—I DO THE ROCK, Tim Curry, A&M 2166
109—I JUST CAN'T CONTROL MYSELF, Nature's Divine, Infinity 50017 (MCA)
110—TOUCH ME WHEN WE'RE DANCING, Bama, Free Flight 11629 (RCA)

Bubbling Under The Top LPs

201—BARBARA MANDRELL, Just For The Record, MCA 3165
202—VARIOUS ARTISTS, Propaganda, A&M SP 4766
203—PRISM, Armageddon, Anola SW 5006.3
204—POINT BLANK, Airplay, MCA 3160
205—NORY CALLAGHER, Top Priority, Chrysalis CHR 1235
206—THE ATS, Arista AB 4238
207—THE SINCERIOS, The Sound Of Sunbathing, Columbia JC
208—SOUNDTRACK, Americathon, Lorimar JS 36174 (Columbia)
209—STANLEY TURRENTINE, Betcha, Elektra 6E 209
210—MEAT LOAF, Bat Out Of Hell, Cleveland International PE 34974 (Epic)

Pro-Motions

NEW YORK, Atlantic Records' new AOR promotion director Judy Libow is breaking into the new position promoting the Records, Sniff 'N' The Tears, Foreigner and AC/DC.

Her first trip in the new position took her to Chicago to work out details on a tie-in promotion with WLUP-FM (the Loop) Chicago for a station-sponsored Records concert at Park West Thursday (20).

The Records, who will be on the West Coast during most of next month, tied in with several radio stations when they were touring in the East. For example, they did air interviews with WNEW-FM New York, WBCN-FM Boston and WLIR-FM Garden City, N.Y.

When Foreigner starts touring in the Northeast Libow will no doubt be setting up promotions similar to those she arranged in Denver. KBPI-FM Denver did a 45-minute interview with Nick Jones and Lou Gramm and KAZY-FM gave away a trip.

* * *

A unique series of "Secret Wish" radio contests will be staged in a number of cities as a tie-in promotion with Robert Palmer's new Island "Secrets" album.

* * *

KQRS-AM-FM Minneapolis held a week-long promotion where contestants sent in their names on postcards. Two couples were drawn as winners and were treated to dinner with REO Speedwagon band members before a local concert. These couples also attended an after-show party.

* * *

WZKR-FM Memphis, in cooperation with the Memphis Humane Society, gave to the first 50 listeners coming to the Humane Society to adopt a cat on the day of the REO Speedwagon concert, two tickets to the "Nine Lives" concert.

WNEW Carrying

NEW YORK, WNEW-FM will be the station carrying Westwood One's syndicated "The Great American Radio Show" hosted by Mike Harrison as of Oct. 7. The program, heard on more than 150 stations in the country, had been heard over WXLO-FM.

WXLO CHANGE CHALLENGED BY WRFM-FM

WASHINGTON—The Federal Communications Commission has given RKO conditional approval to switch WXLO-FM New York back to the call letters it was known by in 1972. WOR-FM but the call letter change is far from settled.

The Top 40 outlet's call letter switch is being challenged by Bonneville's beautiful music outlet in New York, WRFM-FM. WRFM argues that WOR-FM is too close to WRFM in sound and letter combination.

WRFM's concern is reportedly heightened by indications that RKO's rocker will seek an older audience under the WOR-FM banner, which some see as an attempt at nostalgia. Under the WOR-FM calls, the station was one of the first to rock on the FM dial.

WRFM filed a complaint against RKO Sept. 6 FCC attorney Bob Hayne says that resolution of the dispute will probably not be reached until "sometime in October" because of a backlog of about 20 call letter conflicts. Most of these cases involve competing stations with objections to phonetic or rhythmic similarities in calls.

Vox Jox

• *Continued from page 28*

Don Imus reportedly is boosting WNBC-AM standing in morning drive by 48% in the September Mediatrend report. **Dennis Michael Dal'Orsi** has been named p.d. at KFRV-AM/FKFM-FM Kerrville, Tex. He is changing the format on the AM to MOR and on the FM to beautiful. He is looking for MOR service for the AM.

* * *

KQFM-FM Portland, Ore. p.d. **Norm Gregory** has good news for the record industry. He reports, "We've tracked nearly a 40% increase in album sales at local retail outlets this week." He notes the heavy sales of Atlantic's Led Zeppelin album.

* * *

KRJH-AM Hallettsville, Tex., has signed on the air with the following on-air lineup. **Henry Phillips** from sign on until 10 a.m., station manager **Mike Williamson** from 10 a.m. to 3 p.m., and **David Meyer**, afternoons and weekends. The station runs a country format.

* * *

WRKI-FM (I-95) Danbury, p.d. **Tom Zarecki** has announced the following on-air lineup. Zarecki from 7 to 10 a.m., **Jim Schultz** from 10 a.m. to 2 p.m., **Buzz Knight** from 2 to 7 p.m., **Ethan "Cooker" Cares** from 7 p.m. to midnight and **Pamela Brooks** from midnight to 5 a.m. **Capt. Rick Lawrence, Beejay Cornell** and **Peter Mann** handle weekends.

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Soul Sauce

Hathaway's Fund Starts Promisingly

By JEAN WILLIAMS

LOS ANGELES The Donny Hathaway Scholarship Fund was launched Monday (17) at the Bel Air Bay Club in the L.A. area, with a $25,000 check being presented to Hathaway's widow and children

The $25,000 reportedly was given by Dick Griffey, president of Solar Records and board chairman of the scholarship fund, along with RCA Records

Although Hathaway was signed to Atlantic Records, RCA is 100% behind the project, according to Keith Jackson, RCA's national product manager of black product. Griffey's Solar label is distributed by RCA

"We're proclaiming the first week in October Donny Hathaway week and we're already in the process of a promotional campaign for that week," says Jackson. Hathaway's birthday anniversary would have been Oct. 1.

Jackson points out that the company is in the middle of a full-scale mailing of a tabloid titled Donny Lives, which features on its cover a nearly full-page head shot of Hathaway. "The tabloid is being distributed to both r&b and pop stations and to our accounts," says Jackson.

The paper includes information on the singer/keyboardist, along with photos with and of some of the people who touched his life.

It also contains a promo for the Whispers' newest single, "A Song For Donny" on Solar. The tune is based on the original Hathaway/Nadine McKinnor piece, "This Christmas." Carrie Lucas, also on Solar, penned new lyrics to the melody.

All proceeds from "A Song For Donny" will go to the Hathaway family and the scholarship fund.

"Proceeds in the first year will all go to Donny's family," says Jackson. "Monies realized thereafter will go into a scholarship fund and donated to musicians wanting to attend college."

The fund's board of directors will determine how the selection of musicians will be handled. Board of directors are Griffey, David Franklin, Ray Harris, Glenda Gracia, Virgil Roberts and Marty Leance.

According to Jackson, "We hope through the tabloid, publicity and ads to create an awareness as to who Donny Hathaway really was and just how much he contributed to the entire music industry."

Several hundred notables were on hand for the kickoff celebration, at which the Whispers performed "A Song For Donny."

A proclamation from L.A.'s mayor Tom Bradley also was presented to the Hathaway family

* * *

For the first time in the history of Spring Records a disk has been broken through retail record outlets, according to Bill Spitalsky, Spring's vice president, and Joe Medlin who is independently handling the Fatback Band's project.

The label released "You're My Candy Sweet" "and retailers started calling telling us we were working the wrong side of the record," says Medlin.

"Stores like New York City's Will's, Rainbow's, Colony, Brooklyn's Wiz, Jamaica's Green-

(Continued on page 35)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 9/29/79

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★STAR Performer—singles registering greatest proportionate upward progress this week

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer) Label & Number (Dist. Label) (Publisher, Licensee)
★1	1	10	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson (M. Jackson, G. Phillinganes) Epic 9-50742 (Miran, BMI)
2	2	13	FOUND A CURE—Ashford & Simpson (N. Ashford, V. Simpson), (Nick-O-Val, ASCAP) Warner Bros. 8870
3	3	14	I JUST WANT TO BE—Cameo (G. Johnson, L. Blackman) Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)
4	4	15	FIRECRACKER—Mass Production (R. Williams) Cotillion 44254 (Atlantic) (Two Pepper, ASCAP)
★5	9	6	KNEE DEEP—Funkadelic (G. Clinton) Warner Bros. 49040 (Mal-Biz, BMI)
6	5	15	GOOD TIMES—Chic (R. Edwards, N. Rodgers), Atlantic 3584 (Chic, BMI)
★7	8	13	I DO LOVE YOU—G.Q. (E. R. LeBlanc, H. Lane, K. Crier, P. Service) (Arista, ASCAP/Careers, BMI) Arista 0426
★8	10	7	SAIL ON—Commodores (L. Richie Jr.) Motown 1466 (Jobete/Commodores Entertainment, ASCAP)
9	7	9	SING A HAPPY SONG—O'Jays (K. Gamble, L. Huff) P.I.R. 9-3707 (CBS) (Mighty Three, BMI)
★10	14	9	RISE—Herb Alpert (A. Armer, R. Badazz) A&M 2151 (Almo/Badazz, ASCAP)
11	6	13	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (D. Foster, J. Graydon, B. Champlin) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) Arc 3-11033 (CBS)
12	11	17	TURN OFF THE LIGHTS—Teddy Pendergrass (K. Gamble, L. Huff) P.I.R. 3696 (CBS) (Mighty Three, BMI)
13	12	17	THE BOSS—Diana Ross (N. Ashford, V. Simpson) Motown 1462 (Nick-O-Val, ASCAP)
14	13	21	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)
15	15	18	BAD GIRLS—Donna Summer (D. Summer, B. Sudano, E. Hokenson, J. Esposito), Casablanca 988 (Starrin-Earborne/Sweet Summer Night, BMI)
16	16	10	OPEN UP YOUR MIND—Gap Band (R.J. Wilson, C.K. Wilson) Mercury 74080 (Total Experience, BMI)
17	18	10	STREET LIFE—Crusaders (J. Sample, W. Jennings) MCA 41054 (Four Knights/Irving, BMI)
★18	22	7	BREAK MY HEART—David Ruffin (D. Ganey) Warner Bros. 49030 (Groovesville/Forgotten, BMI)
19	17	12	DO IT GOOD—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4744 (Conductive/On Time, BMI)
★20	26	5	COME GO WITH ME—Teddy Pendergrass (K. Gamble, L. Huff) P.I.R. 9-3717 (CBS) (Mighty Three, BMI)
21	20	23	WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills (J. Mtume, R. Lucas) 20th Century 2403 (RCA) (Scarab, BMI)
22	21	14	FULL TILT BOOGIE—Uncle Louie (W. Murphy, G. Petilli) Marlin 3335 (T.K.) (Emurphy, BMI/Hidalutin, ASCAP)
23	19	16	CRANK IT UP—Peter Brown (P. Brown, R. Rans) Drive 6278 (T.K.) (Sherlyn/Decibel, BMI)
24	24	18	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R. Kerr, W. Jennings) Arista 0419 (Irving, BMI)
★25	31	7	BETWEEN YOU BABY AND ME—Curtis Mayfield & Linda Clifford (C. Mayfield) RSO 941 (Mayfield, BMI)
26	29	8	GROOVE ME—Fern Kinney (K. Floyd) Malaco 1058 (T.K.) (Malaco/Roffignac, BMI)
★27	33	6	LOVER AND FRIEND—Minnie Riperton (M. Riperton, Rudolph, St. Lewis, Dozier) Capitol 4761 (Minnie's/Bull Pen, BMI)
28	32	7	I LOVE YOU—New Birth (J. Baker, J. Washburn) Ariola 7760 (Sky Diver/Ide Brite, BMI)
29	30	8	STRATEGY—Archie Bell & The Drells (G. McFadden, J. Whitehead, J. Cohen) P.I.R. 9-3710 (CBS) (Mighty Three, BMI)
★30	53	4	LADIES NIGHT—Kool & The Gang (G. M. Brown/Kool & The Gang) De-Lite 801 (Mercury) (Delightful/Gang, BMI)
★31	45	5	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin) Tamla 54306 (Motown) (Bertam, ASCAP)
★32	44	6	SO GOOD, SO RIGHT—Brenda Russell (B. Russell) Horizon 123 (A&M) (Rutland Road, ASCAP)
★33	41	5	DIM ALL THE LIGHTS—Donna Summer (D. Summer) Casablanca 2201 (Sweet Summer Night, BMI)
34	36	5	LOVE ON YOUR MIND—Con Funk Shun (F. Pilate) Mercury 76002 (Val-ie-Joe, BMI)
35	35	7	FOOL ON THE STREET—Rick James (R. James) Gordy 7171 (Motown) (Jobete, ASCAP)
★36	43	4	IT'S A DISCO NIGHT—The Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2287 (CBS) (Bovina, ASCAP)
37	37	11	BETTER NOT LOOK DOWN—B.B. King (J. Sample, W. Jennings) MCA 41062 (Irving/Four Knights, BMI)
38	39	9	I FEEL YOU WHEN YOU'RE GONE—Gangsters (Gangsters) Heat 01978 (Jimi Mack, BMI)
★39	50	6	YOU GET ME HOT—Jimmy "Bo" Horne (H.W. Casey, R. Finch) Sunshine Sound 1014 (T.K.) (Sherlyn/Harrick, BMI)
★40	48	6	LADIES ONLY—Aretha Franklin (A. Franklin) Atlantic 3605 (Pundit, BMI)
41	42	6	SMILE—The Rance Allen Group (R. Allen, S. Allen) Stax 3221 (Fantasy) (Stora/Rosetlanta Lane, BMI)
★42	51	6	READY FOR YOUR LOVE—Chapter 8 (D. Washington) Ariola 7763 (Woodsong/Chapter 8/U.S. Arabella, BMI)
43	23	20	I'M A SUCKER FOR YOUR LOVE—Teena Marie (R. James) Gordy 7169 (Motown) (Jobete, ASCAP)
44	27	19	BEST BEAT IN TOWN—Switch (B. DeBarge) Gordy 7168 (Motown) (Jobete, ASCAP)
★45	55	5	MORE THAN ONE WAY TO LOVE A WOMAN—Raydio (R. Parker Jr.) Arista 0441 (Raydiola, ASCAP)
46	28	13	THIS TIME BABY—Jackie Moore (C. James, J. Bellis), (Mighty Three, BMI) Columbia 3-10993
★47	58	5	I BETCHA DIDN'T KNOW THAT—KC & The Sunshine Band (F. Knight, S. Dees) T.K. 1035 (Moonsong/East Memphis/Two Knight, BMI)
★48	56	6	REACHIN' OUT—Lee Moore (P. Moore) Source 41068 (MCA) (Ascent, BMI)
★49	59	3	I JUST CAN'T CONTROL MYSELF—Nature's Divine (M. Stokes, L. Smith, R. Carter) Infinity 50027 (MCA) (Willow Girl, BMI)
★50	57	6	DO IT WITH YOUR BODY—7th Wonder (J. Weaver, K. Echols) Parachute 527 (Casablanca) (Weapub, BMI/Echo Roma, ASCAP)
51	25	21	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff) P.I.R. 8-3680 (CBS) (Mighty Three, BMI)
52	52	6	YOU CAN DO IT—Al Hudson & The Partners (A. Myers, R. McCord) MCA 12459 (Perks, BMI)
53	54	7	FANTASY—Bruni Pagan (J. Allen, J. Rosenblatt, B. Dietrich, B. Pagan) Elektra 46501 (Sound Palace, ASCAP)
★54	64	4	IS IT LOVE YOU'RE AFTER—Rose Royce (Miles Gregory) Whitfield 49049 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)
★55	65	4	I LOVE TO SING THE SONGS I SING—Barry White (B. White, P. Politi, V. Wilson, E. Wilson) 20th Century Fox 2416 (RCA) (Seven Songs/Ba-Dake, BMI)
56	34	8	OUT THERE—Evelyn "Champagne" King (S. Peake, T. Life) RCA 11680 (Mills & Mills/Six Continents, BMI)
57	38	10	I GOT THE HOTS FOR YA—Double Exposure (B. Baker) Salsoul 2091 (RCA) (Burma East, BMI)
★58	68	4	WE GOT TO HIT IT OFF—Millie Jackson (B. Lattimore) Spring 3002 (Polydor) (Sherlyn, BMI)
★59	74	3	DON'T LET GO—Isaac Hayes (J. Stone) Polydor 2011 (Screen Gems-EMI, BMI)
60	60	6	GROOVE CITY—Chocolate Milk (J. Smith III, R. Castenell, D. Richards, F. Richard, K. Williams, M. Tio, R. Dabon) RCA 11689 (Marsaint, BMI)
61	62	7	ROCA BABY—Tower Of Power (G. Crockett, M. Jeffries) Columbia 3-11012 (Michael Jeffries, ASCAP)
★62	72	3	RRRRRROCK—Foxy (I. Ledesma) Dash 5054 (T.K.) (Sherlyn/Lindseyanne/Ruckaroo, BMI)
63	63	4	STAR GENERATION—James Brown (B. Shapiro, R. McCormick) Polydor 2005 (Rayvette, BMI)
★64	80	2	I WANNA BE YOUR LOVER—Prince (Prince) Warner Bros. 49050 (Ecnirp, BMI)
★65	76	2	NEVER CAN FIND A WAY (HOT LOVE)—Vernon Burch (V. Burch, H. Redmon Jr., J. Gadson) Chocolate City 3201 (Casablanca) (Rich's/Sand B., BMI)
66	66	4	LET'S TURN IT OUT—Skyy (R. Muller) Salsoul 2102 (RCA) (One In One, ASCAP)
67	67	4	YOU'RE MY CANDY SWEET—Fatback (G. Thomas, R. Curtis) Spring 199 (Polydor) (Clita/House Of Gemini, BMI)
68	71	5	DON'T YOU WANT MY LOVE—Debbie Jacobs (P. Sabu) MCA 41102 (Unichappell/Kreimers, BMI)
★69	79	2	SHARE MY LOVE—LTD (A.M. Bennett, H.E. Davis) A&M 2176 (Almo/McRovscod, ASCAP/Irving/McDorsbob, BMI)
70	70	9	CATCH ME—Pockets (R. Wright, C. Fearing) Arc Columbia 3-10956 (Patmos/Charleville, BMI/Chaz/Modern American, ASCAP)
★71	81	2	MY FLAME—Bobby Caldwell (B. Caldwell) Clouds 16 (T.K.) (Sherlyn/Lindseyanne, BMI)
★72	82	2	DOIN' THE DOG—Creme D'Cocoa (T. Camillo, C. Barker) Venture 112 (Bercam, BMI)
73	73	3	AFTER A NIGHT LIKE THIS—Shirley Brown (T. Jarrett, C. Marshall) Stax 3222 (Fantasy) (Stax/Poncello/Forest Wolf, ASCAP)
★74	83	2	COME TO ME—France Joli (T. Green) Prelude 8001 (Cicada, PRO/Tramor, BMI)
75	77	4	FUTURE NOW—Pleasure (M. Hepburn, M. McClain, C. Debnom) Fantasy 864 (Three Hundred Sixty, ASCAP)
★76	86	3	TIL THE DAY I STARTED LOVIN' YOU—Dalton & Dubarri (G. Dalton, K. Dubarri) Hilltak 7902 (Atlantic) (Dalton & Dubarri/Anadale, ASCAP)
★77	87	2	(OOH-WEE) SHE'S KILLING ME—Johnnie Taylor (M. Buckins, R. McCormick) Columbia 1-11084 (Muscle Shoals Sound, BMI)
78	78	3	CLOSER—Johnny Nash (J. Nash, E. Brown, D.E. Brown Jr., W. DeLandro) Epic 8-50737 (Vanas, BMI/Arnes, ASCAP)
★79	89	2	SUMMER LOVE—David Oliver (C. Womack, M. Wells) Mercury 76006 (Relaxed/Wellcom, BMI)
★80	90	2	OPEN UP FOR LOVE—Siren (J. Davis) Midsong 513 (Midsong/Mountbrrous, ASCAP)
★81	NEW ENTRY		YOU'RE SOMETHING SPECIAL—Five Special (R. Banks, T. Green, R. Johnson) Elektra 46531 (At Home/Baby Dump, ASCAP)
★82	92	6	ROCK ME—Frank Hooker & Positive People (F. Hooker) Panorama 11634 (RCA) (Duchess/Innersell, BMI)
★83	NEW ENTRY		REMEMBER WHO YOU ARE—Sly & The Family Stone (S. Stewart, H. Banks) Warner Bros. 49062 (Fresco, BMI/Bubba, ASCAP)
84	84	2	WHILE WE STILL HAVE TIME—Cindy & Roy (T. Wortham, C. Biggs) Casablanca 2202 (Mighty Three, BMI)
85	85	7	YOU PUT A CHARGE IN MY LIFE—Brainstorm (J. Peter, L. Macal) Tabu 5518 (CBS) (Golden Cornflakes, BMI/Mecca, ASCAP)
★86	NEW ENTRY		HIGH STEPPIN', HIP DRESSIN' FELLA—Love Unlimited (B. White, F. Wilson, P. Politi) Unlimited Gold 9-1409 (CBS) (Seven Songs/Ba-Dake, BMI)
87	88	2	LET ME DANCE—Ronn Matlock (R. Matlock, M. Stokes) Cotillion 45002 (Atlantic) (Willow Girl, BMI)
★88	NEW ENTRY		THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby) Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)
★89	NEW ENTRY		WISHING ON A STAR—Jr. Walker (B. Calvin) Whitfield 49052 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)
★90	NEW ENTRY		I DON'T WANT TO BE A FREAK—Dynasty (L. Sylvers, K. Beard, D. Griffey) Solar 11694 (RCA) (Spectrum VII/Rosy, ASCAP)
91	40	9	WHEN YOU'RE #1—Gene Chandler (J. Thompson, E. Dixon), Chi-Sound 2411 (20th Century) (Cachand/Gaetana, BMI)
92	46	11	THE WAY WE WERE/MEMORIES—Manhattans (M. Hamlisch, A&M Bergman) Columbia 3-11024 (Colgems-EMI/Jobete, ASCAP/Stone Diamond, BMI)
93	NEW ENTRY		I CAN'T TURN THE BOOGIE LOOSE—Controllers (F. Knight, M. Ward) Juana 3424 (T.K.) (Knight After Knight/Every Knight, BMI)
94	94	6	HOMEMADE LOVIN'—The Whispers (L. Sylvers) Solar 11685 (RCA) (Rosy, ASCAP)
95	47	9	LOST IN MUSIC—Sister Sledge (N. Rodgers, B. Edwards) Cotillion 45001 (Atlantic) (Chic, BMI)
96	49	12	WE'VE GOT LOVE—Peaches & Herb (D. Fekaris, F. Perren) Polydor MVP 14577 (Perren-Vibes, ASCAP)
97	61	19	RADIATION LEVEL—Sun (B. Byrd) Capitol 4713 (Glenwood/Detente, ASCAP)
98	69	5	TALK THAT STUFF—ADC Band (J.M. Mathews, A. Mathews Jr.) Cotillion 45003 (Atlantic) (Woodsongs/Bus, BMI)
99	75	7	CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones (R. Muller) Polydor 14580 (One In One, ASCAP)
100	91	3	IT'S BEEN COOL—Dexter Wansel (D. Wansel) P.I.R. 9-3702 (CBS) (Mighty Three, BMI)

ROBINSON PUSHING NEPHEWS' DISKS

Smokey To Streets For Advice

By JEAN WILLIAMS

LOS ANGELES—Smokey Robinson has gone back to the streets, asking record buyers to help him select cuts to be pulled as singles.

Robinson, who is now managing acts, is using this approach for his first act, Keith & Darrell, and for upcoming product on Quiet Storm, whom he also manages.

"We have gone back to an old Detroit method we used years ago," says Robinson. "We would go into the streets and at random flag down cars and people just walking down the streets, and take them into the studio to listen to the records and ask for their opinions of what should be released.

"The company obviously grew too large for us to do that, but it always worked. With the industry going through an uncertain period, I want to insure my artists are releasing the right product; and who would know better than the people who actually buy the records?"

Although many in the industry claim present industry conditions are allowing new acts to break through, Robinson feels now is not necessarily a good time to release product on brand new artists. Why? "Because radio stations, with their limited playlists, are going with established names first," he says.

For Keith & Darrell, Robinson included pop, r&b and disco on the LP. "This obviously gives them a chance to reach different markets," he says. "They also are doing guest stints on television for some pre-promotion."

Keith & Darrell, who wrote all tunes on the upcoming "Kickin' It Around" LP, are Robinson's nephews.

"For years they wanted to work with me but I refused, telling them I would work with them only after they completed school. They did, so here I am."

In addition to working with other acts, Robinson, a vice president at Motown Records, is also concentrating on his own career.

He admits that his latest Tamla LP, "Where There's Smoke," has been given a shot in the arm through its second single release, "Crusin'."

"I believe a major factor in why the LP didn't take off was that the wrong single was released, 'Get Ready.' That really hurt.

"DJs in Chicago started playing 'Crusin'' and some of them actually told me not to send them copies of 'Get Ready.' This is a disco-oriented tune and releasing it taught me a lesson. That type of song is not what's expected from me and DJs don't want to hear it."

Robinson says he sees disco subsiding, "and I'm happy about that. Music is going back to being musical. Disco has hurt acts like me because you turn on the radio and for the most part, what you'll hear is disco-oriented material and that was damaging for the kind of music I offer."

TAPE KING OCTOBER SPECIALS

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ROD STEWART
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3.95 (7.98 LIST)

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THE TRAMMPS
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SMOKEY ROBINSON
RICHARD PRYOR
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KOOL & THE GANG
MECO
THE NUGGETS
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Soul Sauce

• Continued from page 34

line and Trihodo and others told us the flipside, 'King Tut The Third,' was the hit. They started playing that side and the record took off, so much so that New York radio picked it up and started playing it because of retailers," Medlin adds.

* * *

Seldom does a record stop this reporter in my tracks but a disk titled "Rapper's Delight" did just that.

The 12-inch single, recorded by the Sugarhill Gang (a trio of Englewood, N.J., teens who go by the names of Big Hank, Master G and Wonder Mike) is on the Sugarhill label.

Distributors reportedly across country have back orders on the record, including New York's Sunshine (77,000), Radio Shack (10,000), Baltimore's Zamolsky (10,000), Aquarious in Hartford (8,000), Philadelphia's Chips (15,000), Tone in Miami (6,000), Memphis' Hotline (4,500) among others.

Phillips Honored

MEMPHIS—Sam Phillips, president of Hi-Lo Music, Inc., was honored recently by BMI with special citations of achievement for four of his company's songs which have logged more than one million performances on American radio and television.

Jerry Smith of BMI presented Phillips with the framed certificates for "Blue Suede Shoes," "Folsom Prison," "I Walk The Line" and "Raunchy" at a press party held by Music Industries of Memphis launching the new industry association.

Mizells Join E/A

LOS ANGELES—Larry and Fonce Mizell have signed a production deal with Elektra/Asylum with the option of bringing new artists to the label or working with currently signed ones. The brothers, cousins of E/A fusion music general manager Don Mizell, have previously produced A Taste Of Honey, LTD and Donald Byrd, among others. They will produce three albums for E/A in the coming year.

Billboard SPECIAL SURVEY For Week Ending 9/29/79

Billboard Soul LPs

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★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE — Artist, Label & Number (Dist. Label)
★1	1	7	MIDNIGHT MAGIC — Commodores, Motown M8 926
★2	3	5	OFF THE WALL — Michael Jackson, Epic FE 35745
★3	6	5	STAY FREE — Ashford & Simpson, Warner Bros. HS 3357
4	2	6	RISQUE — Chic, Atlantic SD 16003
★5	7	3	IDENTIFY YOURSELF — O'Jays, P.I.R. FZ 36027 (CBS)
6	4	11	SECRET OMEN — Cameo, Chocolate City CCLP 2008 (Casablanca)
7	5	14	TEDDY — Teddy Pendergrass, P.I.R. FZ 36003 (CBS)
8	8	15	I AM — Earth, Wind & Fire, Arc/Columbia FC 35730
9	9	17	STREET LIFE — Crusaders, MCA MCA 3094
10	11	27	DISCO NIGHTS — G.Q., Arista AB 4225
11	10	25	IN THE PUREST FORM — Mass Production, Atlantic SD 5211
★12	15	21	WHATCHA GONNA DO WITH MY LOVE — Stephanie Mills, 20th Century T 583 (RCA)
13	12	20	MINNIE — Minnie Riperton, Capitol SO 11936
14	13	15	THE BOSS — Diana Ross, Motown M7 923
15	14	15	DIONNE — Dionne Warwick, Arista AB 4230
16	17	8	PLEASURE — Future Now, Fantasy 9578
17	16	19	SWITCH II — Switch, Gordy G7 988 (Motown)
18	19	19	CANDY — Con Funk Shun, Mercury SRM 1 3754
19	18	20	BAD GIRLS — Donna Summer, Casablanca NBLP 2 7150
20	20	16	WINNER TAKES ALL — Isley Brothers, T Neck PZ 2 36077
21	21	10	HEARTBEAT — Curtis Mayfield, RSO RS 1 3053
22	23	3	RAINBOW CONNECTION IV — Rose Royce, Whitfield HS 3387 (Warner Bros.)
23	22	6	TAKE IT HOME — B.B. King, MCA MCA 3151
24	24	13	DEVOTION — L.T.D., A&M SP 4771
25	25	9	FIVE SPECIAL — Five Special, Elektra 6E 206
26	26	14	DO YOU WANNA GO PARTY — KC & The Sunshine Band, T.K. TK 611
★27	37	2	KOOL & THE GANG — Ladies Night, De Lite DSR 9513 (Mercury)
28	27	18	DO IT ALL — Michael Henderson, Buddah BDS 5719 (Arista)
29	29	24	ROCK ON — Raydio, Arista AB 4212
30	28	7	BACK ON THE STREETS — Tower Of Power, Columbia JC 35784
31	32	4	HAPPY FEET — Al Hudson & The Soul Partners, MCA MCA 1087
★32	40	15	WHERE THERE'S SMOKE — Smokey Robinson, Tamla T7 366 (Motown)
33	33	10	ANOTHER TASTE — A Taste Of Honey, Capitol SOO 11951
★34	NEW ENTRY		DON'T LET GO — Isaac Hayes, Polydor PD 1 6224
35	35	8	MAXINE NIGHTINGALE — Lead Me On, Windsong BXL1 3404 (RCA)
36	30	23	GAP BAND — Mercury SRM 1 3758
37	31	20	McFADDEN & WHITEHEAD — McFadden & Whitehead, P.I.R. JZ 35800 (CBS)
38	38	9	A NIGHT AT STUDIO 54 — Various Artists, Casablanca NBLP 2 7161
39	36	12	DESTINATION — Sun, Capitol ST 11941
40	34	20	THE JONES GIRLS — The Jones Girls, P.I.R. JZ 35757 (CBS)
★41	51	2	BOBBY BLAND — I Feel Good, I Feel Fine, MCA MCA 3157
42	39	22	WILD & PEACEFUL — Teena Marie, Gordy G7 986 (Motown)
★43	53	5	OUTRAGEOUS — Richard Pryor, LAFF A 206
44	42	11	WHEN LOVE COMES CALLING — Deniece Williams, Arc/Columbia JC 35568
45	45	7	I'M ON MY WAY — Jackie Moore, Columbia JC 35991
46	44	32	WE ARE FAMILY — Sister Sledge, Cotillion SD 5209 (Atlantic)
47	43	25	MORNING DANCE — Spyro Gyra, Infinity INF 9004
48	46	43	DESTINY — Jacksons, Epic JE 35552 (CBS)
49	47	12	CHANCE — Candi Staton, Warner Bros. BSK 3333
★50	NEW ENTRY		XII — Fatback Band, Spring SP 1 6723 (Polydor)
51	41	12	THIS BOOT IS MADE FOR FONK-N — Bootsy's Rubber Band, Warner Bros. BSK 3295
52	48	21	ANY TIME, ANY PLACE — Dramatics, MCA AA 1125
53	49	17	LET ME BE GOOD TO YOU — Lou Rawls, P.I.R. JZ 36006 (CBS)
54	54	6	I LOVE TO SING THE SONGS I SING — Barry White, 20th Century T 590 (RCA)
55	55	26	LOVE TALK — Manhattans, Columbia JC 35693
56	50	12	LOVE CURRENT — Lenny Williams, MCA MCA 3155
57	59	2	BRENDA RUSSELL — Brenda Russell, Horizon SP 739 (A&M)
58	56	25	INSPIRATION — Maze, Capitol SW 11912
★59	NEW ENTRY		SO DELICIOUS — Pockets, Columbia JC 36001
★60	NEW ENTRY		GOIN' HOME FOR LOVE — Jimmy "Bo" Horne, Sunshine Sound 7805 (T.K.)
61	61	11	I WANNA PLAY FOR YOU — Stanley Clarke, Nemperor KZ 2 35680 (CBS)
62	67	5	TALK THAT STUFF — ADC Band, Atlantic SD 5216
63	60	8	PATRICK HERNANDEZ — Born To Be Alive, Columbia JC 36100
64	62	6	WHEN YOU'RE #1 — Gene Chandler, 20th Century/Chi Sound T 598 (RCA)
65	65	2	HEAVEN & EARTH — Fantasy, Mercury SRM 1 3763
66	NEW ENTRY		A SONG FOR THE CHILDREN — Lonnie Liston Smith, Columbia JC 36141
67	64	19	FEVER — Roy Ayers, Polydor PD 1 6204
68	66	20	HEART STRINGS — Earl Klugh, United Artists UALA 942 (Capitol)
69	NEW ENTRY		BREAKIN' THE FUNK — Faze-O, She 742 (Atlantic)
70	70	2	RINSMAN DAZZ — Dazz, 20th Century T 594 (RCA)
71	73	6	THE GOOD LIFE — Bobbi Humphrey, Epic JE 35607
72	58	34	BUSTIN' OUT OF L SEVEN — Rick James, Gordy G7 984 (Motown)
73	71	24	SKYY — Skyy, Salsoul 8517 (RCA)
74	63	17	THE ADVENTURES OF CAPTAIN SKY — Captain Sky, AVI 6042
75	57	4	BROWNE SUGAR — Tom Browne, Arista/GRP GRP 5003

SONY/AMPEX EMMY—Masahiko Morizono, second left, Sony video products division managing director, Tokyo, and Koichi Tsunoda, second right, Sony Video Products president in the U.S., holds the Emmy shared by Sony and Ampex for development of the compatible one-inch type C videotape format. John Cannon, left, president of the National Academy of Television Arts & Sciences, and chairman Bob Wussler, presented the awards, with Don Kleffman, audio/video systems general manager, accepting for Ampea.

N.Y. AES FIRMING

Semi-Pro & Audio Career Sessions & More Exhibits

By STEPHEN TRAIMAN

NEW YORK—Special sessions on semi-pro studio operations and audio career opportunities, visits to major recording studios and an expanded exhibit area with the most sound rooms ever are expected to attract the biggest East Coast turnout for the 64th Audio Engineering Society convention, Nov 2-5 at the Waldorf-Astoria here.

The practical programming additions are designed to continue the movement of AES more into the mainstream of the music industry, executive director Don Plunkett emphasizes. At the same time, the technical sessions will present another impressive group of papers on all aspects of new technology, with the focus again on digital developments.

• Larry Blakely, formerly with dbx and now a consultant to the Creative Audio & Music Electronics Organization (CAMEO), will handle the workshop on semi-pro studio design, operation and future outlook.

• Almon Clegg of Panasonic, general chairman of the 61st AES here last November, will conduct the seminar on employment opportunities in audio, and how to prepare for them educationally. Included will be an update on the work of the AES education committee, headed by Prof Jeff Wilson of Penn State.

• A series of visits to some of mid-Manhattan's major new and renovated recording studios is being arranged, with Erik Porterfield of CBS Records, general convention chairman, instrumental in ths area along with all other policy matters.

• More than 160 exhibitors were firmed as of Sept. 19, exhibits coordinator Pam Davis reports, with the addition of 40 booths on the convention floor level in the Jade and Astor booths, and two floors of sound demo rooms. Some 60 companies are taking the fifth and sixth floor space for demos, nearly 50% more than last year. Only second tier exhibit space and some demo rooms are still available.

• Included in the exhibit list are 27 British companies, the most ever for any AES, and evidence that the U.K. is "pleasantly aggressive in the field," as Plunkett observes. Of the total, 21 are jointly sponsored by the British Overseas Trade Board and the Assn. of Sound and Communications.

• Technical sessions are being shifted to the larger Empire Room, with direct access from the ballroom level, without the use of elevators. Bob Schulein of Shure Bros. is papers chairman, with sessions on magnetic and disk recording/digital recording, digital techniques, sound reinforcement/architectural acoustics, signal processing/instrumentation, environmental audio/acoustical and medial impact on man, and transducers.

With the departure of Jacqueline Harvey, veteran AES executive who started with the Society on the Journal in 1965 and now has her own consulting firm, Plunkett has restructured the key staff to handle all operational areas.

Pam Davis is responsible for exhibits and logistics; Ann Smyth for membership services and registration; Pat Macdonald, AES Journal managing editor, for the special issues and publication preprints; Gerri Caalmusa for advertising, and Atlantic Coastal Display & Rental, handling exhibit shipments, move-in and move-out.

Plunkett also notes that work is well along on the 65th AES set for Feb. 25-28 in London, with exhibits split 40% in the London Hilton and 60% in the Park Lane, within a few minutes of each other, with sound rooms in the latter. Exhibit rates are about $175 per square meter including 15% VAT. Laurie Fincham of KEF is convention chairman, and the biggest European turnout is expected.

150 EXPECTED

EIA Merger Talk Is IHF Audio Meet Tag

NEW YORK—More than 150 are expected for the Institute of High Fidelity Audio Conference Oct 2-4 at the New York Statler, with a post-meet discussion on the proposed merger into the Electronic Industries Assn./Consumer Electronics Group boosting final attendance.

Approximately 115 were registered as of Tuesday (18) according to Bob Gur-Arie, IHF executive director, with additional attendees expected from the subsidized exhibitors at the New York Hi Fi Stereo Music Show that opens at the same site after the conference.

Some 30 hi fi manufacturers, dealers, sales reps and other industry service execs are on the series of panels and workshops, all themed to meeting the challenges of the 1980s, Gur-Arie notes.

"Never before has there been a time of greater need for all sectors of the audio business to gather to exchange viewpoints on how to increase market share for hi fi components and accessories," emphasizes Jerry Kalov, IHF president and head of Jensen Sound Labs.

The membership discussion on the merger action, approved by the IHF board (Billboard, Sept 15, 1979), will provide for a full, open expression of views, Kalov promises. One key element is the maintenance of an IHF identity, which could come through the establishment of an IHF audio group within the EIA/CEG.

Two luncheon presentations and a half-dozen other sessions are planned for the conference, which Gur-Arie and Kalov see as a continuing extension of the group's key role in the educational area for the industry.

• Opening Tuesday (2) lunch presentation by Eli Belil of Playboy Enterprises will highlight a Louis Harris study on changing lifestyle attitudes of American men. A focus panel will follow with Mel Miller of the Yankelovich Co and Town Owens, Playboy audio editor.

• "The Challenges Facing Branded Audio" is moderated by Dick Ekstract, Audio Times, with panelists John Hollands, BSR (USA) Ltd., Kalov; Richard Schaak, Schaak Electronics, St Paul chain, and Jim Flora, J. Malcolm Flora, Plymouth, Mich., rep firm.

• "Crystallizing The Markets Of The '80s" is chaired by John Koss, Koss Corp., with Warren Syer, ABC Leisure Magazines, covering the component marketplace. Jim Twerdahl, Jensen Sound Labs, hi fi autosound mart, and John Hall, U S Pioneer, the hi fi markets of the '80s.

• Wednesday sessions (3) kick

(Continued on page 39)

3d Diskotek A London Hit For BADEM

By NICK ROBERTSHAW

LONDON—The third Discotek '79 event organized by the British Assn. of Disco Equipment Manufacturers closed here Sept. 13, to a chorus of enthusiasm from the 57 exhibitors.

Attendance and business written were both well up on 1978 levels, leaving the organizers with only one problem: how to shoehorn an ever-growing number of companies and stands into the limited space of the otherwise excellent Bloomsbury Center Hotel venue.

Exact attendance figures have not yet been collated, but visitors from the general public numbered around 1,000—twice as many as last year, while overseas trade attendance was also 1,000, largely thanks to a much increased advertising budget for the show.

Despite the use of an upstairs area for extra space, many companies had to be turned down, and with most of those who did attend talking in terms of bigger stands next time, Assn chairman Jim St Pier says the organization may well have to look for an alternative London venue in 1980.

Typical exhibitors' reaction came from Mike Geary, boss of laser firm Lasertronics, which attends around 15 shows each year worldwide. "It was a beautiful event, absolutely first class. The sound rota worked well, there were masses of people about, and apart from the usual union problems everything went extremely smoothly. After three years Discotek is a well-established, professional show."

Lasertronics spent around $4,500 on exhibition space, and at least that much again on associated costs. T-shirts and color brochures, accommodations for representatives from five overseas agents and associated U.S company Litelab, an elaborate theater-style stand display. Yet with orders over the three days worth $300,000, Geary regards it as money well spent.

Next year, he plans to take 10 linked stands. Next on his show agenda are Barcelona, Las Vegas and the Paris Discom event, where he hopes to illuminate the Eiffel Tower. The international scope of the disco business generally is illus-

(Continued on page 39)

U.S. IMPORTS ALSO

1st EMI Digital MOR Due

LONDON—EMI is releasing its first digitally recorded MOR album this month—"Super Natural" by Manuel. The release is being supported by four-color posters, two-color streamers and four-page leaflets giving detailed information about the technical aspects of digital recording.

With Decca now producing one a month, Unicorn having tested the waters with one double album, and RCA releasing its first here next month, the world of digital records is continuing to expand, as predicted.

Metrosound Audio Products, which so far has specialized in the direct-disk imports from U.S. firms such as Crystal Clear, has just imported several American digital releases.

These are "Aspen Gold" by the Kingston Trio produced by Nautilus of California and Copland's "Appalachian Spring Suite" with Ives' "Three Places In New England" played by the St. Paul Chamber Orchestra conducted by Dennis Russell Davies, on Sound 80 Records of Minneapolis.

Both are only now going out to British reviewers, but no matter what the verdict, price may be a stumbling block. While U.K. digital albums retail at just a few pennies over normal list prices, both the new American digitals are priced at about $16.75, slightly higher than U.S. list due to import costs.

1ST DIGITAL 12-INCH 45 IN FINLAND

HELSINKI—Mainos-TV-Reklam, the only commercial television company in Finland and Scandinavia, has produced the territory's first digital recorded 12-inch 45 r.p.m. disk, using the facilities of its own audio/visual division.

It features Sibelius compositions sung by the Helsinki Univ. Chorus, the group situated in a 300-square-meter television studio, and the recording engineers in one of the MTV music studios equipped with the latest multi-track technical machinery.

The analog sound was converted into digital form via Sony's pulse code modulator and then recorded on Sony Betamax equipment. The record was plated and pressed in MTV's a/v service center.

This ditigal production is regarded as an experiment with MTV hoping it will lead to full commercial use of the digital technique here.

KARI HELOPALTIO

Tape Storage Freight Reduction Is Sought

NEW YORK—Any accessory firm with tape storage units of the carousel or revolving type who has not received a questionnaire from the National Assn of Recording Merchandisers should contact the NARM office immediately at (609) 795-5555.

Behme Associates, a leading freight transportation consulting firm, has been retained by NARM to seek a reduction in freight class ratings of such units, which could save considerable dollars. Hearings before the National Classification Board are set for November, and Behme needs the input from all manufacturers and wholesalers as soon as possible.

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Audiophile Recordings

MICHAEL NEWMAN: CLASSICAL GUITARIST—Sheffield Lab 10, distributed by Sheffield Lab, $14 list.

One of the more talented guitarists of his generation, this young artist makes no concession here to the rigors of direct-to-disk in his choice of program. He seems more concerned with perfecting a meaningful performance than in treading cautiously the pitfalls of the recording discipline, and the few slips from grace hardly detract from the full measure of enjoyment this album affords. Major work is the monumental Bach "Chaconne," taking up a complete side, attractively complemented by three Spanish pieces, among them the ever popular "Terre Bermeja" by Albeniz. Natural sound and unmanipulate processing

* * *

BEETHOVEN: PIANO SONATAS, VOL. I—Bernard Roberts, Piano, Nimbus Recordings (U.K.) DC901, distributed by Direct Disk Labs and Audio Source, $49.95 list (2-LPs).

Almost as true a musical experience as attending a recital by a talented performer in a hall of moderate dimensions, but blessed with excellent acoustics. British pianist Bernard Roberts, the liner notes inform, has made a specialty of playing complete cycles of the Beethoven sonatas. And on the evidence of this first multi-record album he is an interpreter of consequence for better equipped than most to carry out the staggering goal of recording all 32 direct-to-disk. It will be interesting to hear how he copes with the more technically demanding later sonatas. The first seven are etched in sequence on the four disks in this album

* * *

CARLO CURLEY GOES DIGITAL—Chaffonet Digital SDG303, distributed by Discwasher, $15 list.

Curley, a showman organist in the Virgil Fox tradition, gives exciting and somewhat homogenized performances of favorite pieces, including works of Widor, Pierne, Clerke, and—you guessed it—the Bach "Toccata" and "Fugue in D Minor." The Allen digital electronic organ reproduces, with impressive "bigness" of sound and the Soundstream digital effort preserves a fairly good sense of hall image. Chaffonet's excellent job in presentation and cover art should arouse interest. On the other hand the color and texture qualities of this amplified instrument are unspectacular

* * *

SUNDOWN—Gordon Lightfoot, Mobile Fidelity Sound Lab Original Master Recording, MFSL-1-018, distributed by Mobile Fidelity, $14.95 list.

While there is not that much in vocal and instrumental series to challenge the additional top end available from the half-speed remastering, the album's rich features offer a definitive audiophile contrast to the original 1974 Warner Bros. recording. "Seven Island Sails" is a warm blend of three guitars, bass, Moog and strings while "Is Anyone Home" offers distinctive separation on all instruments. The title track, a big hit for Lightfoot as a single, gets a full-blown arrangement but individual instruments stand out, while "Too Late For Prayer," with its pleasant vocal phrasing and instrumental backing, provide an understated effect that was less evident on the original. An A/B session gives a listener the real value of the Mobile Fidelity production, that there's a lot more in the grooves (or on the tape) than might be expected

* * *

NATURALLY—Mel Lewis and the Jazz Orchestra, Telarc DC-10064, distributed by Audio-Technica, $17.98 list.

As one of the first digitally recorded big band jazz efforts, this interesting group of Thad Jones compositions and arrangements provides the natural ambience of concert hall sound, compared to the closely miked, isolation instrument treatment of the studio. As such, it takes some getting used to with the program but uneven in sonic excitement. "Cherry Juice" jumps off with a blast on side one to set the stage for jazz fire works, and "My Centennial" starts quietly in the virtually noiseless Soundstream environment, then the brass moves in stealthily and a quick tempo on drums for an overall brilliant 12 minute jam. Less successful is side two, except for a vibrant percussion passage leading to the big brass wind-up on "Que Pasa Bossa." The album proves, in the mixes, that "no miking" can definitely be better than over miking

* * *

EMMEC—George Moroder, Casablanca NBLP-7169, distributed by Polygram, $8.98 list.

There's no mistaking the massive back ground and remarkable sound clarity in this first disco LP to use digital for organization of almost all tracks (some of the vocals were taped with analog). The Soundstream process gives a real edge to the production, popping out synthesizer lines from the loudspeakers with an effortless ness that even the most casual audiophile will detect. The six highly electronic cuts obey the imperatives of disco music, which may be a turn off to some pure bred sound buffs. There's the unstinted beat, the musical repetition and running together of songs, and the rather constrained dynamic levels. It means some degree of tedium for those who merely sit and listen, but heaven for those on the dance floor

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Trasman/Is Horowitz, New York. Earlier reviews appear in issues of April 14, 28; May 12, 26; June 9, 23; July 7, 21; Aug. 4, 18; Sept. 1, 15.

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U.K. DELAY ON VIDEODISK

LONDON—Philips will not launch its VLP optical videodisk system until the early part of 1981 in the U.K. market. Demonstrating the disk at the poorly attended Interpop event recently the company said it was doing "very well" in U.S. test marketing, but more experience was needed before a British launch.

When eventually released, the disk format will be backed with an initial catalog of around 200 titles (Abba was featured on the demonstration unit). Cost for a 30-minute program will be $16-$22, while feature films will cost about $33. (This compares to $16.95 and $24.95, respectively in the U.S.)

The company also announced plans for a March 1980 consumer launch of the new V2000 VCR machine, selling at approximately $1,400, with coincident release of videotapes playing four hours per side, at around $5.50 per hour of tape (Billboard, Sept. 8-15, 1979).

Recently, RCA managing director Ken Glancy said that his company's own videodisk system would not be available in the U.K. till well into the 1980s, though U.S. consumers should be able to buy it by late next year along with a catalog of 200 to 250 titles.

Video Takes

The biennial **Berlin Radio TV Fair** which wound up its 10-day run Sept. 2 maintained its spot as the top-drawing consumer electronics event worldwide, with 638,373 visitors, 70% from abroad, including 54,000 trade attendees and 1,400 press representatives. There were 525 suppliers from 26 countries, with the video highlights including the LVR systems of **BASF** and **Toshiba**, the eight-hour Video 2000 VCR from **Philips** and the improved **Sony** optical videodisk/digital audio disk system compatible with the Philips/MCA/Pioneer units.

Magnetic Video officially dedicated its expanded world headquarters production/administration complex at Farmington Hills, Mich., Sept. 11, with president Andre Blay joined by Dennis Stanfill, head of parent 20th Century-Fox Corp. The multimillion-dollar expansion includes a major Studio In The Park production/editing facility with state-of-the-art equipment and remote services, a greatly enlarged Video Duplication Center to handle the company's home entertainment catalog with 1,500 titles under license plus custom ½ Beta VHS, ¾ U-Matic, 1 and 2-inch services. Expanded home video distribution via the record industry is just one area being explored.

A decision on the **Universal/Disney Studios** suit versus **Sony** and its **Betamax** on alleged infringement of copyright via off/air recording was postponed to Oct. 1 from the anticipated Sept. 17 announcement in Los Angeles federal court. An appeal is certain from the losing side, with the Supreme Court expected to ultimately rule on the key question.

Warner Amex Cable Communications will be the joint venture set up when the 50% purchase of Warner Cable by American Express for $175 million from parent Warner Communications is approved. Some 650,000 subscribers in 140 systems are currently in the "network," which is expected to get a $250 million line of credit under the new venture to expand operations. Gustave Hauser remains as chairman and chief executive officer.

In what is believed **the first U.K. prosecution involving allegedly obscene videocassettes**, 10 men have appeared before Birmingham magistrates, charged with conspiring to publish obscene articles for gain, following a raid by police on cinema clubs in the area. They were remanded on bail until a Nov. 8 hearing.

Three **Todd Rundgren** "Video Art" specials are set for **Moogy Klingman's** "**Manhattan Alley**" on Channel 3 Manhattan Cable and TelePrompter in New York, with the first aired Wednesday and Fridays (19, 21), and then Sept. 26, 28 and Oct. 3, 5, including one repeat of each. **Video Music Inc.** has new outlets for its syndicated tv specials, including the six new shows of the **"Leonard Bernstein Conducts"** series and the "**Verdi Requiem**" Emmy-special. Included are KHJ Los Angeles; WBMA Kansas City; WTMJ Milwaukee, KPHO Phoenix, KTXL Sacramento, WCNY Syracuse, and the Iowa PBS Network. A new 89-minute color videocassette portraying the story of the text being sung on "**Handel's "Messiah'"** will be available in mid-October at $69.95 in Beta or VHS direct from **Penumbra**, Box 862, Southfield, Mich. 48037.

Magnavox drew crowds for its Magnavision videodisk demo all last week at **Macy's** in New York, following a prior week of demos at **Abraham & Strauss**. The company has been promoting in-store previews of the system to whet dealer appetites for market expansion, tied directly to the availability of disks from MCA, which now has delivered about 165 of the initial 200 catalog titles in Atlanta and Seattle/Tacoma.

STEPHEN TRAIMAN

The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

The pacesetting features include an 8MHz quartz bias oscillator in each slave, slanted loop-bin with an adjustable capacity and new transport design for improved tape path, built-in variable-frequency cue tone generator, all TTL control logic and plug-in electronics.

Behind the DP-7000 stand technology and reliability proven through a wide range of our professional sound equipment up to the 24-track recorder. For details, please contact your nearest Otari.

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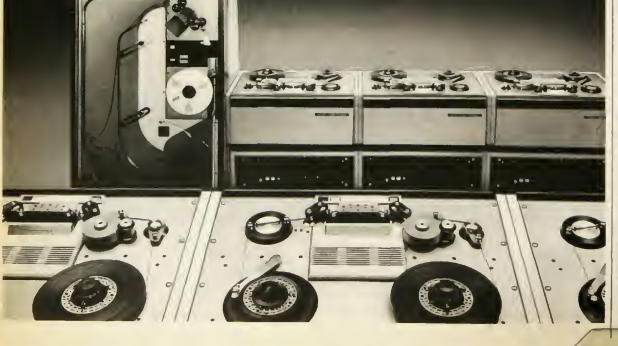

FUJI TEAM—Gary Conway, Fuji magnetic tape national consumer sales manager, is flanked by new regional sales execs Rob Smith, left, Western, and Jack Pender, Midwest.

MCI Again Leads Studio Tape Machines

By JIM McCULLAUGH

LOS ANGELES A Billboard survey of 699 U S and Canadian recording studios indicates that MCI is both the console and tape machine (16 or more tracks) most frequently found in those studios, while JBL is the monitor leader.

In addition, Ampex and Scotch are the brands of professional recording tape used most by these same studios although Ampex appears to have gained a much stronger position in this area

While percentages differ slightly this year, these same firms retained their leadership positions from last year's survey (Billboard, Oct 21, 1978)

The survey reflects brand preferences of the responding studios and is not intended to be an industry share of market

The results of this special probe of recording studio equipment usage were drawn from questionnaires returned by 699 U S and Canadian studios during this summer for Billboard's International Recording Equipment & Studio Directory 1979-1980 which publishes Oct. 20.

This year's directory, which has been refined in a number of areas, also taps a much larger universe with the most ever responses from recording studios Last year's total questionnaire response was 440 U S commercial recording studios The previous year's universe was 569

Highlights include:

Of the studios surveyed this year, 16% indicate that they use Ft. Lauderdale, Fla-based MCI consoles, with TEAC Tascam receiving an 11.3% share, and custom boards 9%

This compares with 16% for MCI last year, 11.3% for TEAC Tascam and 12 2% for custom.

For open reel recorders (16 or more tracks), MCI earns a 38% share, followed by Ampex with 25% and 3M with 19%. Last year's survey indicated that MCI had a 36 4% share, Ampex had 26 5%, and 3M had 15.7%

For open reel recorders (fewer than 16-tracks), Ampex earns a 31% share, Studer/Revox 15%, and TEAC Tascam 14%. Last year Ampex had 27 8%, followed by Scully with 17 5% and 3M with 7 4%.

And 35% of the studios surveyed indicate that they use JBL studio monitor speakers, followed by Altec with 18% Last year's survey had JBL with a 34 4% share and Altec with a 20.5% share

For professional audio recording tape, the survey indicates that Ampex has a 76% share while Scotch has dipped to 46% Last year's survey indicated that 77 1% of the studios survey were using Ampex and 76 6% were using Scotch This year professional audio tape for recording purposes and professional audio tape for duplicating purposes were combined, however Last year these were broken out as separate categories Ampex also appears to be much favored in the rapidly expanding semi-pro (which encompasses more affordable creative audio electronics) market

Assistance in preparing this story provided by Linda Feldman, Los Angeles-based, independent marketing research/consultant specialist who contributed to the Directory.

Cutting systems used most frequently by studios that do disk mastering, according to the survey, are Neumann with 37%, and Haeco/Westrex with 30% Last year's figures were Neumann 36 3% and Westrex 30.7%

For master cutting disks this year, Transco earns a 60% share while Audiodisc has 48%. Last year Transco had 58.9% and Audiodisc 55.4%.

For lathe/disk cutting equipment, Neumann has a 34% share while Scully has a 31% share Last year Scully had 31% while Neumann had 29 1%.

In the key noise reduction category, dbx has a 73% share while Dolby has 62% Last year dbx had 48 8% and Dolby 47.8%.

Crown is the leading monitor amplifier with 32%, followed by McIntosh with 16% Last year Crown had 34.5% and McIntosh 18.4%

Among leaders in other categories Eventide with 35% for delay systems; EMT with 33% for echo/reverb units, 17% for UREI with filters; 30% with Koss for headphones; 47% for UREI/United Audio/Teletronix for compressors/limiters; and Neumann with 22% for microphones

A complete and more detailed breakdown, which includes figures for various other studio and studio related equipment, appears in the forthcoming Recording Equipment & Studio Directory

The Directory has been improved by the inclusion, for example, of which studios have digital recording capability, as well as various film and video services "Services" are now broken down into the subcategories of audio, film and video

"Special Features" is a new subcategory at the end of "Services" and includes features like accommodations, saunas, game rooms, and other amenities not directly related to the recording process

Two new geographic areas Australia and the Bahamas have been added to the international listings And reflecting the growth of the recording studio industry, the Directory lists more studios, more equipment and tape companies, and producers

The methodology for tabulating and classifying results of the questionnaires has also been refined this year, such as certain equipment now being grouped under a parent company.

It should also be noted that the calculations for most equipment categories are a weighted figure based on the number of studios using the equipment and the total number of items as reported They do not necessarily reflect the exact total situations in U.S and Canadian recording studios.

WALLY'S BACK—Wally Heider mans the controls of the Filmways/Heider mobile unit parked backstage at the Monterey Jazz Festival in California to record Woody Herman. At his side is engineer Biff Dawes. Heider calls the project his "last hurrah." He has been serving as consultant to the firm which bears his name.

IHF Confab: Audio '80s

• Continued from page 36

off with "Selling The Women's Market," moderated by Kathrine Barth, Frank Barth Inc, with an audio/visual presentation of "Women In the '80s" by Al Eisenpreis, Newspaper Advertising Bureau Panelists include Ann Boutcher, TDK Electronics, and Jerry Taylor, Gerald Taylor Boutcher, TDK Electronics, and Jerry Taylor, Gerald Taylor Associates rep firm

• "Merchandising The High-End Mystique" is chaired by Hal Rogers, Popular Electronics, with panelists Harold Beveridge, who heads a namesake hi fi firm, Jim Lackey, Natural Sound, Jim Beattie, Crown International; Mitch Cotter, Mitchell A Cotter Co., and Mark Andrews, Hi Fi Trade News.

• Luncheon keynote address will have Kalov talk on strategies for industry development in the coming decade.

• "Making Co-Op Advertising Work" is moderated by Vince Wheeler, BSR (USA) Ltd, chairman of the IHF co-op ad committee On the panel are Ed Crimmons, of Ed Crimmons & Co., and Rick Deutsch, Stereo Component Systems, Randolph, Me

• Followup Co-Op Ad Workshop, chaired by Harold Oppenheimer, Kenwood Electronics, will feature Bob Wilcox, Armstrong Tile & Cork; Bob Kiel, Bose Corp., and Harry Estersohn, Estersohn & Associates, rep firm.

• Thursday morning (4) opener "Laser Audio And Digital Dynamics," moderated by Len Feldman, IHF technical director, will include panelists Michael Schulhof and Saburo Kikuchi of Sony Industries, Bernie Mitchell, U.S. Pioneer; George Meyers, U.S JVC Corp., and Bert Whyte, independent producer.

• Windup session, "Audio Financial Management," is chaired by the IHF's Gur-Arie, with an opening presentation by Bob Morrill, Phase Linear, on "The IHF Audio Product Sales Date Program—An Idea Whose Time Has Come" Following panel includes Tom Floerchinger, CMC Corp., St. Louis; Bob Seahring, Citibank, New York, and Barry Shereck, U.S Pioneer

Registration is $100 to all participants, with details from IHF, 489 Fifth Ave., New York 10017, phone (212) 682-5131.

U.K. Discotek Solid

• Continued from page 36

trated by the size of Lasertronics' exports: 97% of production

Among first-time exhibitors at Discotek '79 were sound/lighting firm Discopower, light-screen manufacturer Fantasy Electronics, Mico Lighting with its fluorescent tubes, and Roscolab, European subsidiary of New York-based Rosco Laboratories.

New product included speakers, amps and lighting controllers from Citronic: the new Series 80 range of cassette effects from Optikinetics, showcased in a spectacular five-stand display, and Pulsar's new 10-way chaser, which apparently takes several weeks to go through its permutations. Soundout had several new consoles and a new amplifier range, Shure the SC39 series of cartridges, specially designed for disco use and showing for the first time in the U.K.

Buys a Harrison

LOS ANGELES United Western studios here has added a Harrison 3240 console to its studio A as well as new MCI 24-track tape machines and UREI time-align monitors

The five-studio complex is also undertaking a major cosmetic facelift. Barry Manilow has completed his upcoming Arista album at the facility

Install Computer

NASHVILLE The Soundshop recording studio here has installed a TRS-80 computer to its in-house operation for the provision of job estimates and maintaining records of previous production orders.

The computer will also serve as a library for all types of commercial music recorded at the Soundshop, including some 1,600 tracks already in existence at the facility.

Studio Track

LOS ANGELES—Activity at **One Step Up. Tavares** tracking and overdubbing for a new Capitol LP, **Bob Bowles** producing engineering by **Lewis Peters**, assisted by **Dan Lazerus; Diane DeFresne** recording for Barclay Disques with **Jim Keltner** on drums **Ian Terry** and **Paul Salworth** producing **David Zammit** engineering with **Mark Curry** assisting, and **Spencer Davis** finishing up tracks with his band the **L.A.R.R.S., Richard Digby Smith** engineering with assistance from **Dan Lazerus** and **Dan Everhart**

Group IV action sees **Renny Rankin** finishing work on a new LP **Ron Maelo** at the board and **Ira Leslie** assisting, **Don Costa** producing, **Sarah Vaughan** recording for Pablo Records, **Norman Granz** producing, **Val Valentin** engineering and **Ira Leslie** assisting, and ABC Circle films scoring for "The Contest Kid," movie for television, **Earl Hagen** composing, **Dennis Sands** engineering with **Greg Orloff** and **Paul Aronoff** engineering

The **Orchids** in at **Kitchen Sync** laying down tracks for a debut LP **Kim Fowley** producing **B.J. Thomas** at **Crimson Sound, Nick DeCaro** producing **Hank Cicalo** engineering

Dolly Parton at **Salty Dog** working on a disco version of "Great Balls of Fire," **Dean Parks** producing **Eric Prestidge** at the board **Carl Cicero** assisting Also there, **Marc Tanner Band** doing tracks and overdubs for a new Elektra/Asylum LP **Nat Jeffrey** producing, **Bobby Thomas** at the board

Ray Manzarek producing the **Zippers** at the **Annex.** . . . **Skip Konte** mixing **Patti Roberts** LP at **I.A.M.**, Irving, Calif

Chris Cabral, chief engineer at the **Sound Factory**, is leaving that post He's moving to Missouri **Neil Pedinoff** is chief engineer

* * *

At **New York's Mediasound: Charlie Calello** producing **Rex Smith** for Columbia **Harvey Goldberg** engineering **Harvey Goldberg** mixing **Richie Havens** for Elektra/Asylum, **Gary Lyons** producing **Aerosmith** for Columbia **Pete Thea** assisting with engineering **Louis Shelton** and **Michael Masser** producing **Jane Oliver** for Columbia **Doug Epstein** engineering, and producer **Joel Diamond** working on the **Britt Ekland** album **Alec Head** engineering

Steely Dan working on its next LP project at **Automated Sound Studios**, New York **Gary Katz** producing, **Elliot Scheiner** engineering, assisted by **Marty Robertson.**

At **Blank Tapes, Inc**, New York **Bunny Sigler** producing **Instant Funk** for Salsoul Also **Richie Vetter producing Aztec Two Step** for Waterhouse Records

Producer **Lou Cortney** in with the **Fifth Dimension** overdubbing and mixing **Jim McCurdy** engineering and **Phil Faraci** assisting

Sanborn Productions, a new Boulder, Colo based 24 track remote studio completed an engagement with **Lynn Anderson** at the Utah State Fair sponsored by Backstage, Ltd for future ABC radio syndication, **Bruce Macomber** engineering, assisted by **Carl Frost, Larry Martin, Larry Schwartz, Neal Pendergraft** and **Dennis Fotin**

Buddy Killen producing **Bill Anderson** at Nashville's **Soundshop, Ernie Wintrey** engineering **Denny Biante** also there mixing **Starland Vocal Band** for Windsong

Cher working on a new project at **Commercial Sound Studios**, Las Vegas **Larry Emerinn** producing Also there **Wayne Newton** with **Hank Cicalo** engineering

Fane Productions Studios, Santa Cruz, Calif, hosting ex Humble Pie member, Small Faces leader **Steve Marriott.** Also there, **Leslie West** with **Fane Opperman** producing

Ralph Murphy producing **Saundra Steele's** debut BMI America LP at **Jack Clement**, Nashville **Harold Lee** engineering

Action at New York's **Blue Rock Brian Eno** producing his own album with **David Byrne** and **Chris Frantz** of Talking Heads and **Robert Fripp** on the session engineered by **Eddie Korvin, Richard T. Bear** producing German singer **Inga Rumpf's** first American LP for RCA Eddie Korvin engineering and **Jerry Love** and **Michael Zager** doing tracks for the **Spinners** upcoming LP, Korvin engineering

At **Muscle Shoals Sound Studios**, Muscle Shoals Ala **Barry Beckett** producing British singer/composer **Dave Wilkey** for Phonogram **Gregg Hamm** engineering

At **Sea Saint Recording Studio**, New Orleans **Allen Toussaint** producing **Jorge Santana** as well as **Mylon LeFevre's** LP for Mercury

Mark Abel, leader of the group Passengers, producing the **Feelies** for Stiff/Epic at the **Vanguard Studios**, N Y

Jimmy Bowen mixing albums by **Mel Tillis, Hank Williams Jr.** and **Roy Head** at **Sound Stage Studios**, all for Elektra **Ron Treat** is engineer

Brenda Lee working on an album with new producer **Ron Chancey** at **Woodland's Studio A** for MCA Records Engineering is **Les Ladd** along with **David McKinley and Skip Shimmin.** Also there **Conway Twitty** and **Loretta Lynn** working on a forthcoming album for MCA, **David Barnes** producing with **Danny Hilley, Steve Goostree** and **David McKinley** engineering

Jerry Kennedy producing tracks for **Johnny Russell's** forthcoming Mercury album, **Tom Sparkman** serving as engineer at **Sound Stage Studios.**

Dr. Hook in at Nashville's **Sound Lab Studio** working on next Capitol LP with producer **Ron Haffkinn, Jim Cotton** monitoring the controls. Also **Skip McQuinn** producing new Elektra talent **Billy Earl McClelland** with **Cotton** engineering

Sound Stage staying busy with producer **Jimmy Bowen** finishing up new Elektra projects on **Mel Tillis** and **Hank Williams Jr.**, with **Ron Treat** behind the board **Bill Gaither Trio** also at **Sound Stage** finishing its forthcoming Word LP, **Bob MacKenzie** producing and **Warren Peterson** engineering

JIM McCULLAUGH

Billboard photo by Chuck Pulin

GARDEN DATE—Jerry Garcia, Bob Weir and Phil Lesh, three of the founding members of the Grateful Dead, perform during one of the three nights the band played at Madison Square Garden recently.

Ken Rosene Again Active Promoting Hawaiian Dates

By DON WELLER

HONOLULU—After an eight-month absence from the local concert promotion scene, Ken Rosene has returned with a new partnership deal involving Larry Vallon Presents of Los Angeles.

Rosene, a 15-year island resident, began to promote mainland acts in the 50th state in 1975. He left in December 1978 to work for Nederlander Inc., booking the Concord Pavilion in San Francisco and the Greek Theatre in Los Angeles.

He left Nederlander Aug. 1 of this year to join Larry Vallon Presents

Rosene will work out of Los Angeles and Hawaii. On the Mainland, he'll be working for Vallon. Shows that he does in Hawaii will be done under his company name, KMR Productions Ltd., in partnership with Vallon.

"My company will retain a staff of three here in Hawaii while I'm on the Mainland helping Larry," explains Rosene

The Vallon/Rosene partnership was successfully launched Sept 8 with a sellout Seawind/George Benson concert at Honolulu's Blaisdell Arena

"Our next show," says Rosene, "will be a Kenny Loggins concert Nov 25 at the Arena And we have Fleetwood Mac in early 1980. Basically, we've moved back into the Hawaii market and we expect to be doing about one show every month, and then to expand it beyond that."

Adds Vallon "The two of us are going to do a large number of shows in Hawaii You might say we'll be going on a volume approach—which, of course, is not to say that we'll take anything and everything that comes along What we will be doing is to introduce some packages to Hawaii that have not played here in the past—in essence, creative packaging with both new and veteran acts"

Vallon, formerly vice president and junior partner of Wolf & Rissmiller, has been in the concert business for 10 years. He formed his own company in April of this year, and does shows in the general Southwest area of the country Both Vallon and Rosene will be working out of the former's office at 9465 Wilshire Blvd., Beverly Hills.

MARC BERMAN EXITS

Roxy In San Diego Changes Its Booker

By THOMAS K. ARNOLD

SAN DIEGO In a move not entirely unexpected, Marc Berman Concerts has announced it will no longer handle bookings into the 629-seat Roxy Theatre here

Effective Saturday (15), bookings are now being handled by Concert Nite Productions operated by Joanne Ward and owned by Ward and Drs Murray Rosenthal and George Weiss

Ward was a partner of David Thayer in California Concerts, San Diego's major concert promoting firm, until Berman's rise to the top two years ago Last May Ward left to form her own company

Berman has had an exclusive booking arrangement with Roxy owner Scott Shore for the past year In that time, he has brought such name acts as Lou Reed, Dire Straits and Emmylou Harris to the hall, one of about four similarly sized venues in the city

Recently, however, his shows have been fewer in number and featured lesser known acts, resulting in lower attendance, some acts drawing as few as 30 persons

"Things started slowing down when Scott put the Roxy on the market," Berman says. "I didn't want to risk putting all my energies into booking shows there that might be cancelled if a sale was made."

At presstime, Shore was unavailable for comment, but a Roxy spokesperson says under the lease with Concert Nite, the building cannot be sold until Sept. 15, 1980

Berman says he started booking the Roxy to help break acts and to establish himself with booking agents by providing exposure for new artists.

"I have several alternative facilities in mind, including San Diego State Univ's Montezuma Hall and the Univ of California at San Diego's Mandeville Auditorium," Berman says.

Ward claims Shore contacted her about two months ago and asked her if she would be interested in handling shows at the hall. Shore told her, she said, that the arrangement *with* Berman wasn't *working out*

"I've always thought it's one of the nicest little theatres in town, and with the addition of concessions and lowering of ticket prices, it can make it as a concert hall," Ward says. "We've applied for a beer and wine license and are just now starting a week-long renovation which will see an enlargement of the lobby

"We're also working on a way to lower ticket prices Clubs all over town are packed, and restaurants are empty That shows me that people still have money to spend on entertainment, and with a little incentive, I think we can attract many more people to Roxy shows."

Appeal Filed By Promoter

NEW YORK—Promoter Frank Russo is appealing a Stockbridge, Mass., court decision that enjoins him from further productions at the town's outdoor Music Inn venue. He runs Gemini Productions.

The Rhode Island-based promoter, who recently inherited Frank Sinatra's one-night bookings from Jerry Weintraub, says he was the victim of circumstances beyond his control during an August Allman Bros. band gig when two motorcycle gangs rolled into town. The incident led to the court order.

After nixing an offer from the bikers to act as security guards, Russo says he turned more than 400 fans away in order to comply with town officials' requests that he avoid overcrowding.

However, someone lobbed a broken bottle over a fence, seriously injuring one of 45 security guards Russo had brought in from Boston, where they usually handle the crowds at Fenway Park and Schaffer Stadium. A number of security men dashed outside in response, where the bikers were apparently waiting for something to happen. It did, and several people were seriously hurt in the ensuing melee

"The bikers came on their own," Russo says, noting that some reports claimed he had hired them as security guards. "I've never used those guys for anything. They did volunteer their services, but we told them 'thank you but we can't use you'."

DICK NUSSER

All Acoustic Event Set In Berkeley Oct. 5-7

By JACK McDONOUGH

BERKELEY, Calif.—The Bread & Roses organization's performance lineup for its third annual all-acoustic Festival of Music Oct 5-7 at the Greek Theatre here is firmed At the same time the two-record set of performances from the debut 1977 festival, just released on the Fantasy label, is picking up exposure on more than 40 major FM stations nationwide

The Bread & Roses Festival, under the direction of singer Mimi Farina, is held each year to raise funds for the work of the organization in bringing live music to medical shut-ins and prisoners

This year's festival has been set one month later than last year's, when a Labor Day weekend scheduling proved disastrous.

This year the event will be able to take full advantage of the presence of the university community at Berkeley.

The opening concert at 7 p.m Friday night features Kris Kristofferson, David Crosby, Hoyt Axton, Chick Corea, Norton Buffalo and the Roches.

Saturday afternoon's show (1 p m) will have Joan Baez, the Chambers Brothers, John Hammond, Leah Kunkel, Pete Seeger and Paul Siebel. For this performance only Bread & Roses will provide sign language interpreters for the deaf.

The 1 p m Sunday program features Graham Nash, the New Generation Choir, the Persuasions, Peter, Paul & Mary and Flora Purim

All sets are acoustic only, which Farina admits "can be a little strange for some performers who are new to it and haven't played for us before Generally we go out of our way with those performers to explain our feelings about the concept to them"

National Public Radio will do live broadcasts of two shows, and Farina indicates it may do a third if coverage of the SALT debate does not interfere The broadcasts will be national and may possibly be beamed to some European outlets as well. Last year NPR recorded the festival and has been airing segments over the past 12 months

The Bread & Roses album contains 22 selections recorded at the 1977 festival by Columbia, which then passed on its option to release an LP. The album was picked up by Fantasy after Fantasy's Bill Belmont expressed interest in hearing the tapes because two of the label's acts, Country Joe McDonald and Toni Brown & Terry Garthwaite had performed that year

Belmont, who is principally involved with handling foreign negotiations for Fantasy, says he took the tapes to Europe, "where I got good reaction from marketing people there who believed it would do well overseas"

Belmont notes that securing the necessary releases for the material from the artists, managers and other labels "was very difficult in some cases, and the only reason I was able to get some of the permissions was because it was for Bread & Roses."

Some of the artists represented in the collection are Jackson Browne, Maria Muldaur, Arlo Guthrie, Hoyt Axton, the Persuasions, Joan Baez, Jesse Colin Young, Buffy Sainte-Marie and Mickey Newbury.

Belmont, in noting the airplay from "40 major FM stations," also says the album is doing well in college areas.

Movies New Larry Gatlin's Goal

By GERRY WOOD

NASHVILLE Buoyed by the No 1 chart success of his recent releases and invigorated by his move to a new label, Larry Gatlin plans some new directions in his career

The Columbia artist plans to take his music to the movies and even deeper into television where he has gained a strong following through his appearances on such shows as the "Johnny Carson Show" and "Dinah!"

The movie is "Penny Annie," based on the Gatlin-composed song of that name. It has been scripted, but awaits budget money and the green light Beyond this screen venture, Gatlin indicates he'll weigh other movie offers carefully. "We feel like anything that gets in the way of us making our music is like cancer, and has to be cut out right now"

Viewing tv as the "media of the century," Gatlin does plan for increased exposure on the tube He'd like to host his own variety show on a syndicated or network basis, and plans to set his sights on this future goal

The Seminole, Tex., native, newly moved from Monument Records to Columbia, has gained the charts quickly with his new single, "All The Gold In California," and LP, "Straight Ahead"

Gatlin is a perfectionist, tackling his stage time like an athlete. Before stepping into the spotlight, he prepares mentally, physically and vocally, utilizing sit-ups, push-ups and stretching exercises

"Some people prepare by drinking Jack Daniels and snorting cocaine," he says. "We prepare by warming up, having a little prayer and everybody patting each other on the back"

Creating the Gatlin sound with

(Continued on page 54)

TASTY TUNES

words & music By: BENNY RAY

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"We put Billboard's Traffic Center in the control room where all the deejays can look right at them."
Larry Bond, WACR/Columbus, MS

"We keep Billboard's Traffic Center in the control room so that deejays have their information right in front of them."
Steve Matheny, WBHT-WTBG-FM/Brownsville, TN

"We put Billboard's Traffic Center in the studio where all the announcers have easy access to it."
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"Billboard's Traffic Center is great. You can read it from your chair."
Robert Yontz, WBLY/Springfield, OH

"Billboard's Traffic Center goes up in our control room every week. It helps our men on the air know what they're talking about."
Robert Meadows, WTRX-AM/Flint, MI

"People who read Billboard's Traffic Center become more aware of what's happening in the music industry. And it's more convenient to post anywhere."
Chris Dale, KLAY/Tacoma, WA

"Billboard's Traffic Center makes it a lot easier to see things at a glance."
Gary Avey, KHSL/Chico, CA

"We hang Billboard's Traffic Center in our main hallway and lobby so that station visitors can see it too."
Lou Schwass, WWDL-FM/Scranton, PA

"With Billboard's Traffic Center in front of us, we can program more easily."
Norman Hall, WBNL/Boonville, IN

"Billboard's Traffic Center is a tool I present to the staff."
Dave South, KWTX AM-FM/Waco, TX

"We get two copies of Billboard for two copies of The Traffic Center: one for the main office, one for the control room."
Pat Wilborne, WNCA/Silver City, NC

"When a disc jockey says a song is #2 in Billboard's Traffic Center, people go out and buy it."
Chuck Hanblen, WUOG-FM/Athens, GA

"Billboard's Traffic Center provides the announcer with on-the-air information."
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Frank J. Lee, WMMN/Fairmont, WV

"Billboard's Traffic Center makes it easier to identify a record. The more you see, the more aware you become."
Marvin Henry, WQIC/Meridian, MS

"Billboard's Traffic Center is good advertising that definitely catches your eye."
Jeff Goodridge, WEET/Richmond, VA

"Billboard's Traffic Center helps our announcers see what's hot."
James Whitfield, WTUG/Tuscaloosa, AL

"I keep Billboard's Traffic Center on file now so I can refer to it whenever I need to."
Bill Buckley, WEZY-WCWR/Cocoa Beach, FL

"Billboard's Traffic Center? People who work here are constantly reading it."
Mr. Giles, American Forces Radio/Los Angeles, CA

TO DISTR AND DIR

"With Billboard's customers can those they carr easy referenc retail."
Meredythe Pickwick I

"Billboard's more recor **Richard W Lieberma**

"We hang up at our look forw **J. Voyn Bib Dis**

"At retai catche stop what **Les Gre St. L**

my st re T

CENTER IS
LL OVER.

DISTRIBUTOR MANAGERS AND DIRECTORS:

"...ffic Center, ...see things other than ...e in to buy. It's an excellent for
...Jones Rossi, ...ntl./Minneapolis, MN

"...Traffic Center creates ...sales
...einer, ...n Ent./Denver, CO

"...Billboard's Traffic Center ...one-stop counter and ...ard to it every week
...ow, ...t. Co. Inc./Charlotte, NC

"...il, Billboard's Traffic Center ...s people's eye. On the one- ... it helps the retailer know ...s available
...Neal, ...at Atlantic & Pacific Music/ ...Louis, MO

"...Billboard's Traffic Center to ...sales people to check stock in ...res. It provides a service to the ...cording industry
...m Meyer, ...usic Service Co./Houston, TX

"We hang Billboard's Traffic Center at our one-stop counter. It prompts people to buy
Pat Butala, McAdoo Vending/McAdoo, PA

"We post Billboard's Traffic Center on our bulletin board. Sales reps know what records to take with them on the road. buyers know what to stock. It makes our work easier"
Tom Nugent, Arrow Dist./Rocky River, OH

"Billboard's Traffic Center's large type attracts people's attention. And it's easy to use.
R. Siegal, Seebro Products Co./ Chicago, IL

"Billboard's Traffic Center? I use it for my own reference"
Arthur Bartz, Bartz Music & Games/ Mt. Horeb, WI

"I keep Billboard's Traffic Center to the right of my desk. it's a service I wouldn't want to be without"
Paul Brousseau, MCA Dist. Corp./Lexington, MA

"Billboard's Traffic Center is fantastic. It gives the public a chance to really see the charts"
S. Lebourgeois, All South Dist. Corp./ New Orleans, LA

"Billboard's Traffic Center is as beneficial as it is informative"
Kathie DaProto, ARA Service/ Oklahoma City, OK

"Billboard's Traffic Center helps consumers see more easily what they want to buy"
Alan Roller, Pickwick Intl./Arlington, TX

"Billboard's Traffic Center is good for retail sales"
A. J. Hilbrener, Hilbrener Coin Equip. Co./ Waverly, MO

TO RETAIL MANAGERS AND BUYERS:

The name 'Billboard' has an air of credibility that gains the trust of the customer. And The Traffic Center gains their attention."
Bud Angelo, Sound Masters/South Bend, IN

"It's the first place people look when they come into our store"
Rex L. Hult, Shady Grove, Inc./ Alexandria, MN

"We put it in front of the counter. People are always asking to see it as soon as it comes out"
Tom Shute, DJ's Sound City/ Chehalis, WA

"If they're not up, people want to know why"
Jack Miller, Recordmasters/ Luthersville, MD

"Customers used to walk out when they couldn't find something. Now they stay and find it on Billboard's Traffic Center"
Pamela Goodfellow, Record Shack/Manistee, MI

"It's thorough, absolutely current and a real plus to the retailer. Our customers use it all the time"
Kevin Ashei, Musicland/Minneapolis, MN

"We post Billboard's Traffic Center in the back room, and people walk right to it"
Bill Asnin, Korvettes #73/Springfield, VA

"Billboard's Traffic Center helps customers decide what they want"
Ken Scandlyn, Budget Tapes & Records/ Vancouver, WA

"Billboard's Traffic Center definitely helps sales. We keep it under plexiglass and customers refer to it constantly"
Mike Stephenson, Camelot Music/Indianapolis, IN

"I use various charts, but Billboard's Traffic Center are the ones I hang up in the store"
Jerard Procter, Music Box/Langley Park, MD

"More people look at Billboard's Traffic Center than at any other charts"
Gary Trail, Record Factory/Santa Cruz, CA

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WILLIE HALL, TOM MALONE, LOU MARINI, MATT MURPHY, ALAN RUBIN

Written by
DAN AYKROYD and JOHN LANDIS

Executive Producer
BERNIE BRILLSTEIN

Produced by
ROBERT K. WEISS

Directed by
JOHN LANDIS

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Billboard SPECIAL SURVEY For Week Ending 9/16/79

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility Dates ° DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
	Arenas (6,000 To 20,000)			
1	**THE WHO**—Ron Delseeer Madisoe Sq Gardee, N Y C N Y Sept 13 16 (3)	60,000	$8 $12 50	$690,000
2	**BEE GEES/SWEET INSPIRATIONS**—Robert Stigwood/ Ierry Weetraub W Concerts West/Electric Factory Concerts, Riverfroet Col Cincinnati Ohio, Sept 15 & 16 (2)	33,334	$10 $15	$469,545°
3	**BEE GEES/SWEET INSPIRATIONS**—Robert Stigwood Ierry Weetraub W/ Concasts West Madison Sq Garden N Y C N Y Sept 11 & 12 (2)	39,364	$12 50 $15	$376,000°
4	**BEE GEES/SWEET INSPIRATIONS**—Robert Stigwood Jerry Weintraub W/ Concerts West, War Mem l, Buffalo, N Y, Sept 14	16,800	$10 $15	$236,492°
5	**BETTE MIDLER**—Concord Pavilon, Paviloe, Concord, Calif Sept 12 14 (3)	18,283	$8 50 $15	$207,496
6	**ABBA**—Perryscope Coecert Productions, P N E Col Vancouver B C, Sept 15	13,499	$8 50 $9 50	$125,387°
7	**KISS/JUDAS PRIEST**—Entam, Civic Center, Huetington W Va Sept 10	9,798	$10	$97,980°
8	**KISS/JUDAS PRIEST**—Eetam, Col, Keoxsville, Teen, Sept 12	9 442	$10	$94,420°
9	**BLUE OYSTER CULT/IAN HUNTER BAND**—Ooe Law Co, Gardee, Boston, Mass, Sept 14	9,700	$7 50 $8 50	$82,004
	Auditoriums (Under 6,000)			
1	**THE WHO**—Monarch Entertammeet, Capitol Thea, Passaic, N J Sept 10 & 11 (2)	6,744	$9 $12	$73,464
2	**KENNY LOGGINS**—Avalon Attractions, Amp, St Uew, Sae Diego, Ca, Sept 15 & 16 (2)	6,923	$8 75 $9 75	$64,620
3	**ASHFORD & SIMPSON/NOEL POINTER**—Electric Factory Concerts Academy Of Music, Philadelphia, Pa, Sept 15 & 16 (2)	5,858	$7 50 $12 50	$62,018°
4	**LITTLE RIVER BAND/HOTEL**—Alex Cooley Organization, Fox Theatre, Atlanta, Ga, Sept 11	3,831	$7 50	$28,733°
5	**KINKS/JOHN COUGAR**—Contemporary Productions/ Chris Fritz & Co, Mem'l Hall, Kansas City Kae Sept 14	3,300	$8 50	$28,050°
6	**AMERICA**—Avalon Attractions, Co Bowl, Saeta Barbara, Calif, Sept 15	3,220	$6 50 $8 50	$26,687
7	**KINKS/JOHN COUGAR**—Star Date Productions, Col, Madison Wisc, Sept 16	3,598	$6 50 $7 50	$26,149
8	**ATLANTA RHYTHM SECTION/LE ROUX**—Pace Concerts/Louis Messina, Music Hall, Housloe, Tx, Sept 14	2,890	$8 50	$23,996
9	**DIRE STRAITS/IAN GOMM**—Electric Factory Concerts, Tower Thea, Philadelphia, Pa, Sept 14	3,132	$6 50 $7 50	$21,726
10	**RONNIE MILSAP/ALEX HOUSTON**—Pace Concerts/ Louis Messina, Jones Hall, Houston Tx Sept 13	2,689	$7 50 $8 50	$21,474
11	**DIRE STRAITS/IAN GOMM**—Monarch Entertainment, Capitol Thea Passaic, N J, Sept 13	2,519	$8 50 $9 50	$21,115
12	**BLACKFOOT/MISSOURI**—Contemporary Productions/Chris Fritz & Co, Cotillion Ballroom, Wichita, Kan, Sept 11	1,924	$7 50 $8 50	$14,873
13	**BLACKFOOT/WOODY & TOO HIGH BAND**—Feyline Presents, Rainbow Music Hall, Denver, Co, Sept 13 & 14 (2)	2,275	$6 $7	$13,991
14	**BLACKFOOT/MISSOURI**—Contemporary Productions, Robinson Aud, Little Rock, Ark, Sept 10	1,543	$7 50-$8 50	$12,215
15	**STANLEY CLARKE**—Avaloe Attractions/Marc Berman Coecerts, Amp, St Unw, Sae Oiego, Calif Sept 14	1,518	$6 75 $7 75	$11,652
16	**SCORPIO/JADE STONE**—R V Presents, Tenn Thea, Nashville, Tenn, Sept 15	2,020	$5	$10,100°
17	**BUZZCOCKS/GANG OF FOUR/DILLS**—Superb Productions, Geary Temple, U C, Berkeley, Calif, Sept 11	1,700	$4 50 $6 50	$9,256°
18	**DAVID GRISMAN & STEPHANE GRAPPELLI**—Feyline Presents Raebow Music Hall, Deever, Co, Sept 11	1,164	$7 50 $8 50	$9,035
19	**SOUTHSIDE JOHNNY & THE ASBURY JUKES/BILLY PRICE**—Brass Ring Productioes, Canter Stage, Caeton, Mich, Sept 12	872	$8 50	$7,412
20	**JEAN LUC PONTY**—Avalon Attractioes Arlington Thea, Sanla Barbara Calif, Sept 11	825	$8 50	$7,013
21	**POINT BLANK/CREED**—Mid South Concerts, Aud N Hall Memphis, Tenn, Sept 14	4,333	$1 03	$4,234

Campus

Music Courses Zoom In L.A. College Circles

LOS ANGELES A number of Los Angeles colleges and universities are offering courses relating to the music industry

Joe Csida, former RCA and Capitol executive and former editor-in-chief of Billboard, conducts a six-week course on "How To Develop A Career In The Music/Record Industry" at California State Univ Northridge Extension from Sept 27-Nov 1 on six consecutive Thursdays Csida is also the author of "The Music/Record Career Handbook," widely used in colleges and universities. Fee for the course is $55

Rick Landy, 18-year music business veteran, currently vice president of Palm Records, will instruct Pierce College's first music course commencing Oct 16 and running for eight consecutive Tuesdays

Landy states the content of the course is designed to "provide singers, songwriters, musicians, studio engineers and those interested in the business aspect of the industry an overview of the industry including records, publishing, studio operation and law " Guest speakers are planned each week Course fee is $35

UCLA Extension is offering a series of courses which began Sept 17 "The Music Business Course," led by H Richard Etlinger, vice president, business affairs, Casablanca Record & FilmWorks, continues through Nov 12 Etlinger will trace the course of the industry from the early 1900s to the present Career opportunities in personal management, agencies and concert promotion will also be discussed

In a one-day program Sept 22 "Program Management: Dynamics Of Career Development," Ron De-Blasio, partner in Shankman-De-Blasio Management, focused on developing and guiding an artist's career. Topics included artist's training, booking, recording, publishing, marketing and promotion

The inner workings of a record company will be revealed in "The Anatomy Of A Record Company" led by Ron Kramer, independent record producer and former vice president of Beechwood Music Corp He will trace product from its original acquisition to its point of sale Guest speakers from major labels will discuss a&r, publishing, business affairs, promotion, sales and marketing. The course meets every Wednesday through Nov 7 Fee is $80.

Two new programs by blues and jazz performer Jon Hendricks, star and author of "Evolution Of The Blues," and Benny Powell, trombonist, will be offered this fall as well.

Hendricks' course will explore highlights in the history of jazz and blues, brought to life in lecture, demonstration and performance on Oct 6 The fee is $7 50

Rollins & Weber Top Evanston Fest

CHICAGO The Evanston Jazz Festival has its inauguration Saturday (29) sponsored by Northwestern Univ with concert promoters Amazingrace It will headline Sonny Rollins and Eberhard Weber & Colours, $7 general admission, at the school's Pick-Steiger Auditorium, following afternoon free performances by Maestoso, the Jazz Investment, Denise Osso Ensemble and the Simon and Bard group at Evanston's Noyes Cultural Arts Center

Talent

Talent In Action

BETTE MIDLER

Greek Theatre, Los Angeles

Midler's performance at the first of eight nights here Sept 17 tappad all of her many aed diversa talents peerless staedup comic, gifted actress and deft interpreter of a wide range of music

Her song selections ranged from a seesitive readieg of James Taylor s ballad "Millworker" to a bluesy roch version of the Stoees' classic "You Can't Always Get What You Want," from fun, campy trealmeets of '40s standards "Boogie Woogie Bugle Boy" and "In The Mood" to the disco rhythms of "Married Men" (neatly segued with the old Midler favorite, "Chapel Ol Love")

But the number which drew the heartiest response was "Stay With Me Baby," ae intense blues number from Midler's soon to be released film, "The Rose," about a burned out rock star The song, somewhal like Janis Joplin's show stopper "Piece Ot My Heart," drew a lengthy staeding ovation

The show was divided into two 75 minute halves, separated by a half hour intermission Midler was backed by three eew girls the Staggerieg Harlettes, and a 10 member band under the direction of Marty Paich

Midler is clearly an eetertaieer who siegs and not the other way around As good as she is as a vocalist, her show is carried by her personality incredible energy level and razor sharp comedic instincts

Midler's forte, like Joae Rivers', is the catty outrageous one liner But Midler manages at the same time to project a certaie childlike sweetness that keeps even the most shockieg, "bad taste" remark from appearing offensive A highlight of the show came whee she assumed the role of Sophie Tucker aed reeled off a string of jokes that were mostly ueprintable but always hilarious

Midler also demonstrated her skill at the Carol Burnett braed of broad muggieg aed physical comedy in a riotously overblown "Revue Tropical" (ie it she played Delores DaLago ("The Toast Ol Chicago"), a reincarnation of her beloved Vikki Eydie character

And at the other eed of the emotioeal spectrum Midler played a loeely woman on a park bench in a rather sad pantomime reminisceet of Red Skelton's Freddie the Freeloader bits The spot gave the show a depth that carried it beyond Midler's mocking self description "another tawdry evening of tit and wit, sleaze beneath the stars"

This is not to suggest that Midler's show couldn't use tighter editing it would probably work better in two one-hour acts. In its preseet form it's brilliant but somewhat erratic

Midler wisely ribbed herself a bit about the steep top ticket price for the show $17 50 As wonderful as the show was, that seems awfully high, considering there was no orchestra, extravagant lightieg effects or special stagieg The show wasn't chintzy there were props and costume changes galore But $17 50? **PAUL GREIN**

DIRE STRAITS IAN GOMM

Palladium, New York

Dire Straits has an elusive and tantalizieg sound that catapulted its debut Warner Bros LP into platinum territory while spawning a run away hit, "Sultans Of Swing" Yet its 90 mieute show Sept 11 revealed a group in danger of beieg strait jacketed by its owe distinctiveeess

No doubt this four piece British outfit handled its repertoire with sleek professionalism in the face of occasional technical problems during the 17-song set Mark Knopfler's vocals moved intriguingly through the material like midnight fog and his pithy Fender guitar solos or vocal accompanying arabesques were tight with ae understated, flirtatious toee Pick Withers often drummed out a sensuous beat targeted at the pelvis with a r&b feel

But the majority of songs, however well crafted lacked the necessary variety in rhythm and overall delivery to sustain such a program to the end The crowd applauded each song respectfully, waiting for the band to try something different But polish held court over passioe

The call for an encore after the closing tune "Sultans Of Swing" was more tentative than affirming Surprisingly the band returned for two separate double barrelled encores The last included "Twisting By The Pool" which was basically a throw away, but ae appreciable break in the mold

Stiff/Epic artist Iae Gomm opened the show with a rocking set that drove 12 soegs by in 40 minutes Included was Gomm's chart single, "Hold Oe" He got polite response

BOB RIEDINGER JR.

WILLIE BOBO

Parisian Room, Los Angeles

Once inside, it was easy to determine why the relatively small jazz nightclub was doieg turnaway busieess Sept 18

Bobo and his nine man troup jammed from the time they hit the stage through their 45 mieute five tune set

The timbalist who staeds with the best of them, blew the roof off the place as he conducted one of the tightest bands aroued on "2001—Theme From A Space Odyssey," with combination Latie rhythms topped with classical overtoees Bobo appeared to have a bottomless well of energy

The 10 pieces, which often sound like three times the number—pleasantly so, rocked the club and thrilled the audience with "Always There" from Bobo's first Columbia LP "Hell Of An Act To Follow"

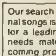
From his eewest LP, "Just Plain Bobo," he performed "Reasoe Why" featuring his vocalist, who also doubled as percussionist

Vocals were the only weak spots in the show but instrumentatioe was so extraordieary the vocals were quickly forgotten anyway

Bobo clowned with the audieece, which responded like true fans aed inserted just the right amount of chatter between tunes Why is he so uederrated? **JEAN WILLIAMS**

Back Street Moves

LOS ANGELES—Bambi Byrens and Terrence Quinn have relocated their Back Street Management Co. to expanded offices at 9229 Sunset Blvd., Los Angeles, Calif. 90069 Telephone (213) 550-1216



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STUDIO ONE CONSTANTLY UPGRADING

L.A. Spot Remodels—Every Year

By PAUL GREEN

LOS ANGELES: The key to the longevity of Studio One, according to owner Scott Forbes, is its attention to renovation. "We do a major remodeling every May," he says, "and a mid-year remodeling every December. We're continually updating the sound and light systems."

The club will have more new lighting fixtures after filming is completed there on the Village People's film debut, "You Can't Stop The Music" (retitled from "Discoland: Where The Music Never Stops.") Estelah installed the equipment at the club, named Saddletramps in the film. Shooting took place Tuesday through Friday (11-14).

Forbes, who just signed a new lease at his West Hollywood location, opened the club on a $37,000 initial investment in May 1974. The property had been an empty warehouse.

Studio One is open seven nights a week from 9 p.m. to 2 a.m. Since it is in an unincorporated section of L.A. County, afterhours drinking or dancing is not permitted. The best-attended nights are Thursdays, Fridays and Saturdays, the off nights are Sundays and Wednesdays, though Forbes claims the club never draws fewer than 500 patrons.

The clientele is 90% male gays between the ages of 21 and 35, according to Forbes, 32. Admission ranges from $2 on weekdays to $4 on weekends, though it is climbing to $5 on Saturdays.

There are reportedly 1,000 members in the Studio One Club which, for a $25 annual membership, gives members free or discounted admittance to many events at the club.

Studio One has two DJs, each of whom works three nights. Mike Lewis and Craig Morley. Wednesdays is usually guest night, at which a local DJ is invited to sit in. DJs select the music and work the sound. Lights are operated by Bill Langenheim, head lighting technician Steve Cornell and Bruce Johnson are club managers.

According to Forbes, Studio One has 104 full-time employees, 56 of them in the disco operation, including eight security staffers—four on the floor and four at the door. It is as a result of this tight security, he says, that the club has never had an arrest or a drug or liquor violation.

The club has artist showcases two or three times a week, according to Forbes, with the performers generally singing live over a prerecorded track. The fee for buying the club for a night ranges from $1,000 to $10,000. The higher rate would be for a Friday or Saturday night when there was no door charge and the club packed up all costs.

Adjoining the disco, though with a separate entrance, is the Backlot, a performance club also owned by Forbes. Ticket prices for the Backlot, which draws more of a mixed clientele than Studio One, range from $3.50 to $10, averaging $5.

Besides renting out the club to record companies for showcases, Forbes rents it out in the daytime for department store fashion shows and for the filming of disco-oriented tv commercials.

Downstairs at the club is a record shop, the Storeroom, with space

(Continued on page 47)

IN SESSION 3 DAYS

200 Leaders Attend First Japanese Industry Huddle

TOKYO: Disco Forum Japan, a three-day conference here Aug. 29-31 which involved about 200 leaders of the local disco industry, keyed in on such topics as the regional lag between the big cities and provinces, which causes difficulty in obtaining disco disks, and information.

The forum, the first international gathering of its kind, was sponsored by the Disco Forum Japan executive committee. Billboard cooperated in the planning, along with the Tokyo Music Festival Foundation, Japan Air Lines and Musa, Labs.

Complete photo coverage appears on pages 52-53.

Among the overseas participants were Bill Wardlow, associate pub-

(Continued on page 51)

UNITED WAY SHARES IN PROFITS

Huge Buffalo Party Pulls 17,000

By JIM BAKER

BUFFALO: The world's Largest Disco Party held at the $20 million Buffalo Convention Center here Sept. 8, reportedly attracted more than 17,000 disco party lovers from the U.S. and Canada, and netted a hefty chunk of money for the United Way charity fund, which is sharing the profits with the host facility.

The show, affectionately dubbed the "Woodstock of Disco," attracted the talents of such entertainers as Edwin Starr, Trammps, Gloria Gaynor, Direct Current, Edwin Holt, Cindy & Roy and Fern Kenny.

In between the live attractions, a slew of disco deejays of international renown spun the records which kept the dancers on their feet for the more than five hours of continuous entertainment. Among those taking turns at the turntables were Wally MacDonald from Heaven's, Toronto, Mike Lewis, Studio One, L.A., T.J. Johnson, T.J.'s, Hawaii, Bobby DJ Guttadaro of New York City, and John Cepla, Charlie Anzalone and Marty Angelo from Buffalo clubs.

Among the highlights of the evening was the performance of the finals of an invitational disco dance championship. The event, sponsored by Dance On America in conjunction with the World's Largest Disco, was won by James Carriera and Anea Monsel who took the honors from about 40 competing couples.

Shirley Cina of Kenmore, N.Y., was the finalist in the freestyle contests. Prizes included cash and trips worth more than $3,000. Winners also qualify for sponsorship on the national Dance-On America contest to be held in New York City later this year.

Beyond the contests, almost everyone else attending was a winner, for in addition to being a participant in what must be the most successful mass merchandised disco event ever staged, they also received special prizes including Caribbean cruises, cars, a trip to London, and further down the ladder, T-shirts and whistles.

Two television crews, one from the U.S. Soap Factory syndicated disco tv show and the other from French tv's Channel One filmed the event, which included a birthday party, complete with a five-foot cake for Gloria Gaynor.

The disco extravaganza, which is said to have generated more than $1 million in business revenues for merchants in the Buffalo area, had a sound system provided by Unistage, and lights by Estelah of New York.

The sound system included amplifiers from Crown International, and more than 190 JBL speakers. Bently Crow and JBL provided promotional equipment for the show.

Estelah's light show featured star-bursts, pin beams, lasers and the firm's own award-winning model L8000 light controller.

The elaborate equipment also included a holophonic (3D) sound effect board supplied by T.J. Johnson of Hawaii. A 6,000 watt backup

(Continued on page 47)

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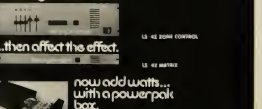
LS - 42 MATRIX



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Billboard's Disco Action

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ATLANTA

This Week
1. DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
2. THE BREAK—Kat Mandu—TK (12 inch)
3. COME TO ME—all cuts—France Joli—Prelude (LP)
4. FOUND A CURE—all cuts—Ashford & Simpson—Warner (LP/12 inch)
5. THIS TIME BABY—Jackie Moore—Columbia (12 inch)
6. DANGER—Gregg Diamond—TK (12 inch)
7. I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
8. GET UP AND BOOGIE—Freddie James—Warner (12 inch)
9. PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
10. BACKSTREET—Patti Whalley—Warner/RFC (12 inch)
11. POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
12. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
13. HANDS DOWN—Dan Hartman—Blue Sky (12 inch)
14. BOYS WILL BE BOYS/SADNESS IN MY EYES—Duncan Sisters—Earmarc (LP)
15. FANTASY—Bruni Pagan—Elektra (12 inch)

BALT./WASHINGTON

This Week
1. FANTASY—Bruni Pagan—Elektra (12 inch)
2. DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
3. THE BREAK—Kat Mandu—TK (12 inch)
4. COME TO ME—all cuts—France Joli—Prelude (LP)
5. LOVE INSURANCE—Front Page—Panorama (12 inch)
6. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
7. THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
8. FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
9. CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12 inch)
10. WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12 inch)
11. LOVE DANCIN' SUITE 12—Marlena Shaw—Columbia (LP/12 inch)
12. HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12 inch)
13. TAKE A CHANCE—Queen Samantha—TK (12 inch)
14. LOOKING FOR LOVE—Fat Larry—Fantasy/WMOT (12 inch)
15. HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12 inch)

BOSTON

This Week
1. DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
2. POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
3. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
4. COME TO ME—all cuts—France Joli—Prelude (LP)
5. WHEN YOU'RE #1—Gene Chandler—20th Century (12 inch)
6. FANTASY—Bruni Pagan—Elektra (LP/12 inch)
7. FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
8. THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
9. LADIES NIGHT—Kool & The Gang—De Lite (LP/12 inch)
10. GET UP AND BOOGIE—Freddie James—Warner (LP/12 inch)
11. LOVE INSURANCE—Front Page—Panorama (12 inch)
12. PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
13. YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
14. THIS TIME BABY—Jackie Moore—Columbia (12 inch)
15. POP MUZIK—M—Sire (12 inch)

CHICAGO

This Week
1. COME TO ME—all cuts—France Joli—Prelude (LP)
2. DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
3. LOVE INSURANCE—Front Page—Panorama (12 inch)
4. FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
5. THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
6. POP MUZIK—M—Sire (12 inch)
7. PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
8. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
9. THIS TIME BABY—Jackie Moore—Columbia (12 inch)
10. THE BREAK—Kat Mandu—TK (12 inch)
11. POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
12. NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12 inch)
13. ROCK IT—Lipps, Inc.—Casablanca (12 inch)
14. LADIES NIGHT—Kool & The Gang—De Lite (LP/12 inch)
15. STAND UP, SIT DOWN—AKB—RSO (12 inch)

DALLAS/HOUSTON

This Week
1. THE BREAK—Kat Mandu—TK (12 inch)
2. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
3. COME TO ME—all cuts—France Joli—Prelude (LP)
4. GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12 inch)
5. RISE—Herb Alpert—A&M (12 inch)
6. LOVE INSURANCE—Front Page—Panorama (12 inch)
7. HARMONY—Suzi Lane—Elektra (LP/12 inch)
8. DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
9. FANTASY—Bruni Pagan—Elektra (LP/12 inch)
10. GROOVE ME—Fern Kinney—TK (12 inch)
11. FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
12. THIS TIME BABY—Jackie Moore—Columbia (12 inch)
13. POP MUZIK—M—Sire (12 inch)
14. POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
15. SHOE SHINE—Jim Capaldi—RSO (12 inch)

DETROIT

This Week
1. COME TO ME—all cuts—France Joli—Prelude (LP)
2. GROOVE ME—Fern Kinney—TK (12 inch)
3. LOVE INSURANCE—Front Page—Panorama (12 inch)
4. DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA (LP/12 inch)
5. POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
6. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
7. FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
8. THIS TIME BABY—Jackie Moore—Columbia (12 inch)
9. PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
10. THE BREAK—Kat Mandu—TK (12 inch)
11. WHEN YOU TOUCH ME—Taana Gardner—West End (12 inch)
12. THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
13. THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12 inch)
14. FEVER—all cuts—Fever—Fantasy (LP)
15. GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12 inch)

LOS ANGELES

This Week
1. COME TO ME—all cuts—France Joli—Prelude (LP)
2. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
3. LOVE INSURANCE—Front Page—Panorama (12 inch)
4. THE BREAK—Kat Mandu—TK (12 inch)
5. FOUND A CURE—Ashford & Simpson—Warner (LP/12 inch)
6. HARMONY—Suzi Lane—Elektra (LP/12 inch)
7. POP MUZIK—M—Sire (12 inch)
8. GROOVE ME—Fern Kinney—TK (12 inch)
9. RISE—Herb Alpert—A&M (12 inch)
10. STAND UP, SIT DOWN—AKB—RSO (12 inch)
11. YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
12. THIS TIME BABY—Jackie Moore—Columbia (12 inch)
13. THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
14. PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
15. ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP/12 inch)

MIAMI

This Week
1. POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
2. COME TO ME—all cuts—France Joli—Prelude (LP)
3. GROOVE ME—Fern Kinney—TK (12 inch)
4. FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
5. LOVE INSURANCE—Front Page—Panorama (12 inch)
6. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
7. DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
8. THE BREAK—Kat Mandu—TK (12 inch)
9. GET UP AND BOOGIE—Freddie James—Warner (LP/12 inch)
10. HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12 inch)
11. POP MUZIK—M—Sire (12 inch)
12. FEVER—all cuts—Fever—Fantasy (LP)
13. THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
14. HARMONY—Suzi Lane—Elektra (LP/12 inch)
15. WHEN YOU TOUCH ME—Taana Gardner—West End (12 inch)

NEW ORLEANS

This Week
1. COME TO ME—all cuts—France Joli—Prelude (LP)
2. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
3. MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
4. FEVER—all cuts—Fever—Fantasy (LP)
5. THE BREAK—all cuts—Kat Mandu—TK (12 inch)
6. POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
7. HARMONY—Suzi Lane—Elektra (LP/12 inch)
8. OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midsong (12 inch)
9. WORLD WIDE PARTY—Max Berlin—Emergency (12 inch)
10. HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
11. KEEP IT ON ICE—Cronette—AVI (12 inch)
12. ROCK IT—Lipps, Inc.—Casablanca (12 inch)
13. LOVE INSURANCE—Front Page—Panorama (12 inch)
14. GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12 inch)
15. SWEET TALK—Robin Beck—Mercury (LP)

NEW YORK

This Week
1. COME TO ME—all cuts—France Joli—Prelude (LP)
2. FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
3. FANTASY—Bruni Pagan—Elektra (LP/12 inch)
4. DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
5. LOVE INSURANCE—Front Page—Panorama (12 inch)
6. THE BREAK—Kat Mandu—TK (12 inch)
7. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
8. THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
9. POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
10. HARMONY—Suzi Lane—Elektra (LP/12 inch)
11. POP MUZIK—M—Sire (12 inch)
12. GROOVE ME—Fern Kinney—TK (12 inch)
13. WHEN YOU TOUCH ME—Taana Gardner—West End (12 inch)
14. LADIES NIGHT—Kool & The Gang—De Lite (12 inch)
15. WHEN YOU'RE #1—Gene Chandler—20th Century (12 inch)

PHILADELPHIA

This Week
1. DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
2. FANTASY—Bruni Pagan—Elektra (LP/12 inch)
3. COME TO ME—all cuts—France Joli—Prelude (LP)
4. STAND UP, SIT DOWN—AKB—RSO (12 inch)
5. GROOVE ME—Fern Kinney—TK (12 inch)
6. FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
7. THE BREAK—Kat Mandu—TK (12 inch)
8. LADIES NIGHT—Kool & The Gang—De Lite (12 inch)
9. LOVE INSURANCE—Front Page—Panorama (12 inch)
10. LOOKING FOR LOVE—Fat Larry—Fantasy/WMOT (12 inch)
11. WE ALL NEED LOVE—Troiano—Capitol (12 inch)
12. SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP)
13. GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12 inch)
14. CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12 inch)
15. RISE—Herb Alpert—A&M (12 inch)

PHOENIX

This Week
1. COME TO ME—all cuts—France Joli—Prelude (LP)
2. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
3. PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
4. STAND UP, SIT DOWN—AKB—RSO (12 inch)
5. POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
6. GET LOOSE/SEXY THING/54—Bob McGilpin—Butterfly (LP/12 inch)
7. REVANCHE—all cuts—Revanche—Atlantic (LP)
8. TUMBLE BEAT—Michele Freeman—Polydor (12 inch)
9. THE BREAK—Kat Mandu—TK (12 inch)
10. HARMONY—Suzi Lane—Elektra (12 inch)
11. GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12 inch)
12. IF ALL WE'RE GONNA DO IS DANCE/AIN'T LOVE GRAND—Hott City—Butterfly (LP/12 inch)
13. HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
14. GET UP AND BOOGIE—Freddie James—Warner (LP/12 inch)
15. POP MUZIK—M—Sire (12 inch)

PITTSBURGH

This Week
1. FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
2. DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
3. LOVE INSURANCE—Front Page—Panorama (12 inch)
4. COME TO ME—all cuts—France Joli—Prelude (LP)
5. THE BREAK—Kat Mandu—TK (12 inch)
6. GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12 inch)
7. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
8. FANTASY—Bruni Pagan—Elektra (LP/12 inch)
9. HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
10. MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
11. HARMONY—Suzi Lane—Elektra (12 inch)
12. STAND UP, SIT DOWN—AKB—RSO (12 inch)
13. GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12 inch)
14. GROOVE ME—Fern Kinney—TK (12 inch)
15. PUT YOUR FEET TO THE BEAT/BAD REPUTATION—Ritchie Family—Casablanca (LP/12 inch)

SAN FRANCISCO

This Week
1. HARMONY—Suzi Lane—Elektra (LP/12 inch)
2. COME TO ME—all cuts—France Joli—Prelude (LP)
3. FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
4. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
5. FEVER—all cuts—Fever—Fantasy (LP)
6. LOVE INSURANCE—Front Page—Panorama (12 inch)
7. THE BREAK—Kat Mandu—TK (12 inch)
8. GROOVE ME—Fern Kinney—TK (12 inch)
9. POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
10. THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
11. POP MUZIK—M—Sire (12 inch)
12. TAKE A CHANCE—Queen Samantha—TK (12 inch)
13. OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midsong (12 inch)
14. WHEN YOU TOUCH ME—Taana Gardner—West End (12 inch)
15. FANTASY—Bruni Pagan—Elektra (LP/12 inch)

SEATTLE/PORTLAND

This Week
1. GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12 inch)
2. THE BREAK—Kat Mandu—TK (12 inch)
3. PUT YOUR FEET TO THE BEAT/BAD REPUTATION—Ritchie Family—Casablanca (LP/12 inch)
4. GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12 inch)
5. I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12 inch)
6. FEVER—all cuts—Fever—Fantasy (LP)
7. THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
8. COME TO ME—all cuts—France Joli—Prelude (LP)
9. FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
10. CAN YOU FEEL IT—Cindy & Roy—Casablanca (12 inch)
11. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
12. THE GROOVE MACHINE—Bohannon—Mercury (12 inch)
13. POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
14. HOLD ON I'M COMING—Karen Silver—Arista (12 inch)
15. POP MUZIK—M—Sire (12 inch)

MONTREAL

This Week
1. GET UP AND BOOGIE—Freddie James—RCA (12 inch)
2. SAVAGE LOVER—The Ring—London (12 inch)
3. THE BREAK—Kat Mandu—RCA (12 inch)
4. HERE COMES THAT SOUND AGAIN—Love Deluxe—WEA (12 inch)
5. COME TO ME—France Joli—Capitol (LP)
6. INTRO DISCO—Discotheque—TC (12 inch)
7. NEVER GONNA BE THE SAME—Ruth Waters—RCA (12 inch)
8. PUT YOUR BODY IN IT—Stephanie Mills—RCA (12 inch)
9. THE BOSS—Diana Ross—Motown (12 inch)
10. DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—CBS (12 inch)
11. YOU CAN DO IT—Al Hudson—MCA (12 inch)
12. HOLD ON I'M COMING—Karen Silver—Quality (12 inch)
13. CAN'T YOU FEEL MY LOVE—George McCrae—CBS (12 inch)
14. E=MC²—all cuts—Giorgio—Polydor (LP)
15. I'VE GOT THE HOTS FOR YA—Double Exposure—RCA (12 inch)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops

Los Angeles Studio One

• Continued from page 46

leased by Carol Taylor. Taylor also teams with Forbes in Fun Productions, which has booked a number of private "Gay Night" parties at local amusement parks: Disneyland, Knott's Berry Farm, Magic Mountain and Great American in San Francisco.

The parks allow Forbes to price tickets only 50 cents higher than cost, so the events are not big money-makers. And all expenses such as advertising must be paid out of the $10,000 Forbes can make from the events, based on a capacity crowd of 20,000 patrons. He estimates that a few thousand dollars is spent on promotion in gay bars and literature.

All proceeds from the events are donated to the Gay Community Services Center, according to Forbes.

Buffalo's Big Party

• Continued from page 46

sound system was used to complement Unistage's regular 30,000 watt system.

The lighting equipment needed an estimated 20 miles of cable, and more than 80,000 watts of power to function.

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STUDY REVEALS

Discotheques Can Be Profitable Ventures

By MAURIE ORODENKER

PHILADELPHIA—A comprehensive study of the discotheque industry conducted by leisure-time industry specialist Bjorn Hanson, conceded that while disco management is not for everyone, "a properly conceived, planned, managed and promoted discotheque can be a highly profitable venture."

In refining the characteristics of what makes a discotheque, Hanson singles out the use of recorded music rather than live entertainment. He also points to special lighting and visual effects, and the club's spinner.

Most discos operate seven days a week, although some are closed Sundays, Mondays and/or Tuesdays, when the facilities are rented for private functions at fees ranging from $3,000 to $10,000 per night at major spots. In major cities discos usually open after 9 P.M. with some opening for business as late as midnight. Most sell drinks and cover charges at the major spots range from $5 to $15, with $10 being the most common charge. Beverage charges are generally higher than those charged in nearby restaurants and bars and a typical ratio of drinks to cover charge revenue is 50%.

A projected daily trend of admissions for one of the major proposed discos in New York operating seven nights a week figures on taking in 6,000 patrons weekly. More than half coming in on Friday (1,500) and Saturday (1,700) nights. Lavanthol & Horwath figures on estimated patrons 600 on Monday, 500 for Tuesday, and again on Wednesday; 900 on Thursday, and 300 on Sunday.

Lavanthol & Horwath also prepared a consolidation of several financial statements indicating ratios of revenue and expenses for existing and proposed discotheques. The projection shows that a major disco will obtain two-thirds (66.7%) of its revenue from cover charge and membership fees, and one-third (33.3%) from its bar. On the expense side, the bar costs ran less than 9%. The biggest expense item is payroll at 27% with another 25% for other operating costs. This leaves plenty for rent (6%), insurance (2%), with 31.4% of the income available for depreciation, amortization and debt service.

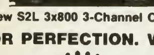
A discotheque with an average weekly take of 5,000 patrons on a $10 admission, would have an income of $1,224,600 available for depreciation, amortization and debt service. If the same discotheque took $1.5 million to get going, the payback period would be just under 1½ years. Hanson's figures show further, using these assumptions, the annual return before debt service related to project cost would be more than 70%. If any portion of the project were financed, the return on equity would be even greater.

While the figures all look promising and profitable, Lavanthol & Horwath does not recommend that everyone should start building discotheques. Before rushing to cash in on the disco goldmine, Hanson warns investors that "the potential for failure is great." Hanson warns it is difficult to predict the success of a disco because its acceptance depends often on "celebrities" frequenting the place, press coverage, public image and other "uncontrollable" factors.

Also, discos require specialized management to develop a desirable concept, to market and promote the facility and to maintain control over the large amounts of cash from admission covers and drinks. Hanson also warns the life of a club can be short if new and more extravagant discos open. The nature of the market is such, he says, that the newest, most "in" places will be the most popular. "As a result," he reports, "a discotheque has only a few years to be successful before a thorough renovation is required in order to remain competitive." He points out that major discos generally invest as much as $50,000 each year for newly-introduced visual and sound equipment.

Hanson also reports that because discotheques are relatively new as an "industry" classification, success and failure rates and industry-wide studies are not available. And it is unlikely that any large-scale studies will be prepared in the near future other than his own study which was designed to provide "some basis for developing an understanding of discotheques as a business entity." Nonetheless, while discos may be a fad to some extent, their type of entertainment is likely to remain popular for some time to come.

This concludes an article begun in last week's issue.



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Billboard Disco Top 100

Billboard SPECIAL SURVEY For Week Ending 9/29/79

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	8	COME TO ME—all cuts—France Joli—Prelude (LP) PRL 12170
2	2	12	FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874
3	6	6	MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934
4	3	8	THE BREAK—Kat Mandu—TK (12 inch) TKD 155
5	5	7	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745
6	7	7	LOVE INSURANCE—Front Page—Panorama/RCA (12 inch) YD 11677
7	9	8	FANTASY—Bruni Pagan—Elektra (LP/12-inch) 6E 215/AS 11423
8	8	9	POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch*) BXL 3408
9	10	7	HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12 inch) 6E 207/AS 11417
10	4	15	THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch) M 8 923R 1/M00026D 1
11	13	9	GROOVE ME—Fern Kinney—TK (12 inch) TKD 401
12	18	4	POP MUZIK—M—Sire (12-inch) DSRE 8887
13	12	11	STAND UP, SIT DOWN—AKB—RSO (12 inch) RSS 302 AS
14	11	15	THIS TIME BABY—Jackie Moore—Columbia (12 inch) 23 10994
15	19	6	MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245
16	15	18	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch) T583/DC 103
17	14	13	GET UP AND BOOGIE—Freddie James—Warner (12-inch) DWBS 8857
18	24	6	PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7166
19	25	7	WHEN YOU'RE #1—Gene Chandler—20th C (12 inch) TCD 80
20	41	4	BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP) F 9580
21	42	4	LADY'S NIGHT—Kool & The Gang—Delite (LP/12-inch*) DSR 9513
22	29	4	HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch) CP 707
23	23	8	CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12 inch) PDD 513
24	40	4	WHEN YOU TOUCH ME—Taana Gardner—West End (12-inch) WES 22122
25	27	6	SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12 inch) FLY 3104/31940
26	26	7	HANDS DOWN—Dan Hartman—Blue Sky (12 inch) ZS8 2778
27	17	18	RISE—Herb Alpert—A&M (12 inch) SP 12022
28	20	9	OPEN UP FOR LOVE—Siren—Midsong (12-inch) MD 513
29	30	5	ROCK IT—Lipps, Inc.—Casablanca (12 inch*)
30	35	4	E=MC²—all cuts—Giorgio—Casablanca (LP) NBLP 7169
31	21	16	YOU CAN DO IT—Al Hudson & the Partners—MCA (LP/12 inch) AA 1136/13926
32	22	9	GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12 inch) 43 11026
33	28	7	ON YOUR KNEES—Grace Jones—Island (12 inch) DISD 8869
34	16	14	HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12 inch) BSK 3342/WBSD 8827
35	36	7	GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12 inch) OR 7501
36	45	5	DANGER—Greg Diamond—TK (12 inch) TKD 408
37	37	5	TUMBLE HEAT—Michele Freeman—Polydor (12 inch) PDD 514
38	43	6	CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12 inch*) RFC 3384
39	33	9	DON'T YOU FEEL MY LOVE—George McCrae—TK (12 inch) SSD 212
40	51	4	ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175
41	54	4	LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT (12 inch) D 137
42	57	3	TAKE A CHANCE—Queen Samantha—TK (12 inch) TKD 415
43	59	2	SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP) EMLP 4001
44	44	6	IT'S A DISCO NIGHT—Isley Brothers—T neck (LP/12 inch) PZ 36077/4Z8 2289
45	31	16	I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12 inch) 23 10991
46	46	18	WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M (12 inch) SP 12921
47	47	7	WE ALL NEED LOVE—Troiano—Capitol (12 inch) 8518
48	58	3	THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12 inch) GG 503
49	32	18	DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch) 13920/3156
50	38	15	GOOD TIMES/MY FEET KEEP DANCIN'/MY FORBIDDEN LOVER—Chic—Atlantic (LP/12 inch) 16003/DSKO 192
51	39	8	AIN'T LOVE GRAND/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE—Hott City—Butterfly (LP/12 inch) FLY 3103/13924/13923
52	52	7	LOVE THANG—First Choice—Salsoul (12 inch) GG 502
53	53	5	LOVE DANCIN'—Marlena Shaw—Columbia (LP/12-inch*) JC 35632
54	62	4	I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12 inch) PD 11594
55	63	4	I JUST WANT TO BE—Cameo—Chocolate City (12-inch*) HBLP 2008
56	56	7	ROCK ME—Cerrone—Atlantic (12-inch) SOKO 194
57	49	8	SHOE SHINE—Jim Capaldi—RSO (12 inch) RSS 370
58	60	2	SWEET BLINDNESS—Mighty Pope—Warner/RFC (12 inch) DRCS 8885
59	61	9	I GOT THE HOTS FOR YA—Double Exposure—Salsoul (12-inch) SG 304
60	NEW ENTRY		TJM—all cuts—TJM—Casablanca (LP) HBLP 7172
61	34	11	NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch) YD 11777
62	NEW ENTRY		I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra (12 inch) AS 11425
63	NEW ENTRY		HOW HIGH—Cognac—Salsoul (12 inch) SG 305
64	48	12	THE MAIN EVENT—Barbra Streisand—Columbia (LP/12 inch*) JS 36115
65	71	2	THIS IS HOT—Pamala Stanley—EMI (12 inch) 7800
66	74	14	SHINING/NIGHT RIDER—Venus Dodson—Warner/RFC (LP/12 inch*) 3348
67	68	4	GOT TU GO DISCO—Patti Brooks—Casablanca (12 inch*)
68	55	11	THE GROOVE MACHINE—Bohannon—Mercury (LP) SRM 1 3778
69	69	11	GIVE YOUR BODY UP TO THE MUSIC—Billy Nichols—West End (12-inch) WES 22118
70	70	6	WORLD WIDE PARTY—Max Berlins—Emergency (LP) EMLP 7502
71	75	2	DON'T STOP—L.A.X.—Prelude (LP) PRL 12171
72	50	14	SAVAGE LOVER—The Ring—Vanguard (12 inch) SPV 23
73	64	4	OOOH WHAT A LIFE—Gibson Bros.—Island (12 inch) CP 706
74	66	9	LET YOUR BODY RUN—Francie Simone—B.C. Records (12-inch) BC 4001
75	84	2	SHARE MY LOVE—d'Llegance—RSO (12 inch) RSS 306
76	77	5	KEEP IT ON ICE—Croisette—AVI (LP) 6066
77	72	4	FORCES OF THE NIGHT—D.C. La Rue—Casablanca (LP) HBLP 7160
78	78	4	SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP) TEC 159
79	80	2	CATCH ME—Pockets—ARC (LP) JC 36001
80	90	2	QUE TAL AMERICA—Two Man Sound—JDC Records (12 inch) 12-4
81	83	2	J'OUVERT—John Gibbs/Jam Band—TEC (12-inch) 61A
82	88	2	DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—Buddah (12-inch) ZEA 12-003
83	89	2	I DON'T WANT TO BE A FREAK—Dynasty—Solar (12 inch) YD 11693
84	NEW ENTRY		MISS THING—Melba Moore—Epic (12 inch) 48 50771
85	81	9	I WANNA TESTIFY/CAN YOU FEEL IT—Cindy & Roy—Casablanca (LP/12 inch*) NBLP 7159
86	NEW ENTRY		LOVE IS JUST A HEARTBEAT AWAY (Nocturna's Theme)—Gloria Gaynor—MCA (LP) 2 4121
87	87	3	TELL ME, TELL ME—Curtis Mayfield—RSO (LP/12 inch) RS 1 3053
88	NEW ENTRY		MR. BIG SHOT—Simon Orchestra—Polydor (LP) PD 1 6216
89	73	4	HAVE A REAL GOOD TIME—Afro Cuban—Arista (12 inch) CP 706
90	79	7	DO IT GOOD—Taste Of Honey—Capitol (LP/12-inch*) SOO 11951
91	NEW ENTRY		STREET LIFE—Crusaders—MCA (LP) 03094
92	NEW ENTRY		SWEET TALK—Robin Beck—Mercury (LP) SRM 1 3787
93	65	17	CRANK IT UP—Peter Brown—TK (12-inch) TDK 151
94	67	20	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch) 23 10987
95	NEW ENTRY		ONE WAY TICKET—Eruption—Ariola (12-inch) AR 9020
96	NEW ENTRY		THE BITCH—Olympic Runners—Polydor (LP/12-inch*) PD 1 6196
97	NEW ENTRY		BACKSTREET—Patti Whatley—Warner/RFC (12 inch) DRCS 8884
98	91	22	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch) M00020
99	85	22	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch) SP 12014
100	95	24	BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch) NBLP 2 7150/NBD 20167

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists

Disco Radio Loses Steam In Honolulu

• *Continued from page 21*

We have index cards listing all the information about the songs—number of beats per minute and they match the songs so that the listener can't really tell when one song ends and the next begins I'd say our average set lasts about 20 minutes."

KDUK, or "The DUKE" as it is typically called, has a large television budget for outside promotions. Also, it tries to tie into any concerts in the islands to get its name on fliers and hand-outs.

The disk jockey lineup on KDUK is Young Preston Young from 6 a.m. to 10 a.m., Jonell from 10 a.m. to 3 p.m., Steve Craig from 3 p.m to 8 p.m., Noe from 8 p.m. to midnight, and Kirk Mason from midnight to 6 a.m.

Like KPIG, "The DUKE" has changed its format

"At midnight, Sept 3, we changed from disco to the Abrams 'Superstar' format," says Wright "This is essentially a rock'n'roll format It's basically cut from the biggest selling albums, oldies and so forth

"The change is taking place because we feel that the disco audience presently is not large enough for one disco FM station, much less two. The last ARB showed that disco drew about 4½% of the total listening audience.

"Furthermore, it's important to note that the disco audience here is more of a cult audience than anything else They're a tightly knit group Now after we did our extensive research on this market, we found that this group is rather small and that it can't support a purely disco station So the change we're making will be to a mass appeal format It'll be aimed at the 18 to 35-year-old market "

Still another Honolulu station, KKUA-AM, has eliminated disco altogether from its long-standing Top 40 format

For many years ranked as one of the biggest AM stations, KKUA quietly pulled disco songs from its Top 40 format in mid-August.

Music director Jerry Morris explains "We've gone to oldies and rock'n'roll. In fact, we're pretty much anti-disco, and although we haven't come out on the air yet and said it, we'll probably do so soon, maybe with an anti-disco weekend or something like that.

"We're taking a stand. We're going to announce this stand instead of just not playing disco music. We're even staying away from the big disco hits. Even if, say, the Village People had another No. 1 record, they'd have to change their sound an awful lot before we'd play it.

"Don't get me wrong. I'm not saying that disco is going to die as an entertainment form People are still going to dance to it

"But even in the clubs you're seeing a trend toward playing lots more rock'n'roll I think this trend began this spring, as rock'n'roll began improving in quality and took over a larger share of the charts."

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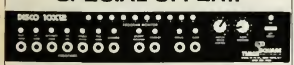

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Disco Mix

By BARRY LEDERER

NEW YORK—New releases from Marc Paul Simon's newly formed label show Carol Lloyd's debut LP "Score" is pleasantly arranged and cleanly orchestrated The artist's voice is crisp well defined and works with the potent rhythm tracks Although some of the cuts may be enhanced through remixing, "Dream Dancer" and "Plans For Tomorrow" stand out with a catchy melody and attractive tempo "Shake Me Wake Me" allows Lloyd to extend her vocal abilities on this far too short cut

Produced by Michael Forte and Bruce Weeden, this first effort shows potential The same appraisal can be applied to the Duncan Sisters release which has been available for several weeks and is making headway in the clubs "Boys Will Be Boys" stands out (especially popular in gay discos) as well as "Outside Lover " The latter contains a break with pulsating hand clapping and guitar affects that heighten the momentum Producers Ian Guenther and Willie Morrison have always come across with well executed products The Duncan Sisters release is consistent in their harmonizations and shine through as artists that are up and coming

If rock is making a surge into disco, then Mighty Pope's version of Iron Butterfly's hit "In A Gadda Da Vida" can only increase the impact This 7 26 minute cut is from his first LP for RFC Records The classic melody line and haunting flavor are kept intact with a hot bongo break combined with echo effects and moving orchestration that should insure its durability Also "Sway" the LP title, and "New Orleans" show potential These selections were mixed by Jim Burgess Produced by John Driscoll and arranged by Gino Soccio, the entire production works well

From EMI America comes Pamela Stanley's "This Is Hot" a 12 inch 33⅓ r p m that was previewed at the last Billboard Disco Forum Deejay reaction was immediate from this disk which was remixed by Rick Gianatos At 7 45 minutes, attention is garnered from the artist's sensuous chanting of the title and the smooth quality of her voice, backed with lush orchestration and arrangements The pulsating percussion break comes just before the end adding a final punch

Joe Palminteri, disco promotion head at United Artists is receiving visible results from this production by Joachim Heider with remixing by Rick Gianatos

The quality of Freddie James' voice shines through on his Warner Bros LP "Get Up And Boogie " Though none of the cuts are as intense and energetic as the title and previous hit, both "Hollywood" and "Crazy Disco Music" are pleasant and swift moving with the artist's voice blending well with rhythm tracks to grab disco play

Japan Disco

• *Continued from page 46*

lisher of Billboard, R Arruckle, export manager, and B. Spulgil, technical manager, of Cerwin-Vega, T J Johnson, president of T J 's Disco, a Hawaiian disco sound and lighting company, Jim Kowalski, vice president of the 2001 Clubs of America chain; and Richie Rivera, top New York DJ

Also participating were such local industry figures as DJ Goro Itoi, management expert Toshimasa Ueda, Ben Okano, chairman Disco Forum Japan executive committee and Kenji Katsumoto, chairman, Japan Super Disco Assn

Such top disco stars as Amii Stewart performed at the event, which also featured exhibits of new equipment by hardware manufacturers

The delegates concluded that this is the time for disco to bloom in Japan, especially as the Japanese people are searching for places to meet and listen to music. The Forum's executive committee passed a resolution calling for the Japan disco industry to fulfill its social role of helping the industry grow and contribute to the culture of the nation

The second Disco Forum Japan will be held next April 2-4

BILLBOARD TOP 50 Billboard SPECIAL SURVEY For Week Ending 9/29/79

Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	11	**WHEAE WERE YOU WHEN I WAS FALLING IN LOVE** Lobo MCA 41065 (Bobby Goldsboro ASCAP/House Of Gold BMI)
2	1	14	**RISE** Herb Alpert, A&M 2151 (Almo/Badazz ASCAP)
3	4	12	**AFTEA THE LOVE HAS GONE** Earth Wind & Fire Arc 3 11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees BMI/Bobette ASCAP)
4	18	2	**YOU OECORATEO MY LIFE** Kenny Rogers United Artists 1315 (Music City ASCAP)
5	2	14	**OIFFERENT WORLDS** Maureen McGovern Warner/Curb 8835 (Bruin BMI)
6	6	14	**ALL THINGS AAE POSSIBLE** Dan Peek MCA/Songbird 41123 (Christian Soldier ASCAP/Home Sweet Home, BMI)
7	9	8	**THEN YOU CAN TELL ME GOOOBYE** Toby Beau RCA 11670 (Acuff Rose BMI)
8	10	9	**THIS NIGHT WON'T LAST FOREVER** Michael Johnson EMI America 8019 (Captain Crystal BMI)
9	8	19	**I'LL NEVER LOVE THIS WAY AGAIN** Dionne Warwick Arista 419 (Irving BMI)
10	13	7	**SAIL ON** Commodores Motown 1466 (Jobete/Commodore, ASCAP)
11	11	8	**GOOO FRIENO** Mary MacGregor, RSO 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI)
12	5	21	**LEAO ME ON** Maxine Nightingale Windsong 11530 (RCA) (Almo, ASCAP)
13	17	8	**LIFE GOES ON** Charlie Rich United Artists 1307 (MakaMillion BMI)
14	7	14	**IF YOU REMEMBEA ME** Chris Thompson Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappel/Begonia Melodies, BMI)
15	12	15	**MAIN EVENT** Barbra Streisand Columbia 3 11008 (Primus Artists/Diana/Rick's BMI)
16	15	9	**LONESOME LOSEA** Little River Band Capitol 4748 (Screen Gems EMI BMI)
17	22	6	**ONE FINE DAY** Rita Coolidge A&M 2169 (Screen Gems EMI BMI)
18	16	20	**SAO EYES** Robert John EMI America 8015 (Careers, BMI)
19	28	6	**SO GOOO, SO RIGHT** Brenda Russell Horizon 123 (A&M) (Rutland Road ASCAP)
20	23	6	**GET IT RIGHT NEXT TIME** Gerry Rafferty United Artists 20507 (Colgems EMI ASCAP)
21	14	16	**SUSPICIONS** Eddie Rabbitt Elektra 46053 (DebDave/Briarpatch BMI)
22	19	16	**MAMA CAN'T BUY YOU LOVE** Elton John MCA 41042 (Mighty Three, BMI)
23	47	2	**BROKEN HEARTEO ME** Anne Murray Capitol 4773 (Chappell & Co /Sailmaker ASCAP)
24	20	20	**SHADOWS IN THE MOONLIGHT** Anne Murray Capitol 4716 (Chappell ASCAP/Tri Chappell, SESAC)
25	26	5	**SPOOAY** Atlanta Rhythm Section Polydor 2001 (Lowery Music, BMI)
26	24	16	**I KNOW A HEARTACHE WHEN I SEE ONE** Jennifer Warnes Arista 0430 (Chappell ASCAP/Unichappell BMI/Tri Chappell SESAC)
27	27	23	**MORNING OANCE** Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
28	25	9	**DANCIN' 'ROUNO AND 'ROUNO** Olivia Newton John MCA 7968 (Warner Tamerlane/Ten Speed, BMI)
29	34	7	**BRIGHT EYES** Art Garfunkel, Columbia 1 11050 (Blackwood, ASCAP)
30	21	9	**COOL BREEZE** The Jeremy Spencer Band Atlantic 3601 (Pieces/R&M ASCAP)
31	29	19	**HEART OF THE NIGHT** Poco MCA 41023 (Tarantual ASCAP)
32	33	4	**WHEN I THINK OF YOU** Leif Garrett Scotti Bros 502 (Atlantic) (Shephard's Fold/Saber Tooth BMI)
33	43	2	**HALF THE WAY** Crystal Gayle Columbia 1 11087 (Chriswood BMI Murfeezongs ASCAP)
34	42	5	**SPY** Carly Simon Elektra 46514 (C'Est, ASCAP/Country Road, BMI)
35	31	19	**UP ON THE ROOF** James Taylor Columbia 3 11005 (Screen Gems EMI BMI)
36	40	2	**CRUEL TO BE AINO** Nick Lowe Columbia 3 11018 (Anglo Rock/Albion BMI)
37	50	2	**ARROW THAOUGH ME** Wings Columbia 1 11070 (MLP/Welbeck ASCAP)
38	35	5	**FOOLEO BY A FEELING** Barbara Mandrell MCA 41077 (Pi Gem BMI)
39	44	2	**OEPENOIN' ON YOU** Doobie Bros Warner Bros 49020 (Soquel Songs ASCAP/Snug, BMI)
40	45	2	**LAOY LYNOA** Beach Boys Caribou 99030 (Brother/Jardine BMI Wolojarston/Mesa Lane ASCAP)
41	46	2	**RAINBOW CONNECTION** Kermit The Frog Atlantic 3610 (Welbeck ASCAP)
42	49	5	**TOUCH ME WHEN WE'AE DANCING** Bama Free Flight 11629 (RCA) (Hall Clement BMI)
43	NEW ENTRY		**HEAVEN MUST HAVE SENT YOU** Bonnie Pointer Motown 1459 (Stone Agate BMI)
44	NEW ENTRY		**LANO OF MAKE BELIEVE** Chuck Mangione A&M 2167 (Gates, BMI)
45	48	5	**SEE YOU IN SEPTEMBER** Debby Boone Warner/Curb 49042 (Vibar ASCAP)
46	NEW ENTRY		**THE BOSS** Diane Ross Motown 1462 (Nick O Val ASCAP)
47	NEW ENTRY		**DREAM ON** Oak Ridge Boys MCA 41078 (Duchess, BMI)
48	NEW ENTRY		**YOU'RE ONLY LONELY** J D Souther Columbia 1 11079 (Ice Age ASCAP)
49	NEW ENTRY		**MIDNIGHT WINO** John Stewart RSO 1000 (Bugle/Stigwood/Unichappell BMI)
50	NEW ENTRY		**ANGEL EYES** Abba Atlantic 3609 (Countless, BMI)

JAPAN DISCO FORUM

Goro Itoi, Japanese radio personality, addresses the first Japan Disco Forum in Tokyo.

Right: Ben Okano, chairman of the board of the Japan Disco Forum, opens the first session.

Bill Wardlow, Billboard associate publisher, begins his keynote address.

Richie Rivera, left, represents the U.S. as he spins disks at the turntable.

TJ the DJ of Honolulu spins at the forum, above.

Jim Kowalski, right, vice president of 2001 Clubs of America, addresses the opening session.

Winners of the Monte Carlo Invitation Dance Contest show their style on the dance floor. Couple is from Number Ten in Shibuoka, Japan.

Participating in a panel discussion are, from left, Shinomiya of Kansai Disco Assn., DJ Kado and Saito, of the Live DJ Assn.

Delegates at the general session listen attentively.

Sharing their experiences on the manager's panel are, from left, MC Jon Yoshinori, secretary general of the Japan Disco Forum; advisor Shimada, management consultant for Super Market and F.S.; and panelist Jim Kowalski, vice president of 2001 Clubs of America.

Members of the DJ/promotion man panel are, from left, a representative of CBS Sony, Sanada of Teichiku Record, a rep of Epic/Sony and Satoshi Honda of Victor Musical Industries, Inc.

Another view of the DJ/Promotion panel spotlights, from left, Kobayashi of Alfa Records, Uchida of Warner Pioneer, Kitamura of Toshiba-EMI, a representative of CBS Sony, Sanada of Teichiku, a representative of Epic/Sony and Hustle Honda of Victor Musical Industries, Inc.

A view of the exhibits at the forum reveals the latest in hardware and software.

Panelists at the opening session are, from left, Prot. Ueda, Wakita and Shimada.

Participating in a panel discussion are, from left, a representative of Discomate, Hara of King Records, Hara of RCA and Matsumoto of Polydor.

The owner's panel participants are, from left, Satoru Ebihara of the Chester Bully chain, Kadoya of Pickup, Yuichi Saito of Warm Gun, Shinicki Komura of Ann & Samantha and Yoshihisa Higuchi of Akai Kutsu.

Hidesade Yarii of the Tokyo Broadcasting System looks for a delegate at the forum.

Delegates, at right, relax at the closing night's awards dinner.

JAPAN DISCO FORUM

Sharing a table at the awards banquet are, from left, Robbie Wada, producer of Radio City Records; unidentified dinner guest; Yoshiyuka Nishizawa, DJ at Chester Bully in Tokyo; Mitsugu Matsumoto, DJ at Bobbie Maggie in Tokyo and Tatsuya Kado, DJ at Caliter Latin in Sapporo.

Jim Kowalski, center, vice president of 2001 Clubs of America, presents award for the best disco in the Nagoya area to Tatsuo Yamada of the club Logic.

Robbie Wada of Radio City Records accepts the best domestic disco single award, presented by singer Amii Stewart, third from the left.

Osamu Saito "Victor," right, accepts Billboard's award for best disco single of the year ("Y.M.C.A.") from Bill Wardlow, associate publisher.

Jack Tanaka, dressed in white, accepts the prize for best DJ in Osaka from Richie Rivera, top New York DJ.

Satoshi "Hustle" Honda, right, of Victor Musical Industries, receives congratulations from Bill Wardlow on being named best promotion man of the year.

Dick Blake's Intl Agency Takes 'Dualistic' Approach

By MIKE HYLAND

NASHVILLE–Borrowing a page from the rock and pop ranks, the Dick Blake International agency in Nashville is leaning toward the booking/promoting dualistic approach to country music acts.

Booking and promoting shows can be a risky venture, but Blake has taken much of the guesswork out of it with his Stalter Brothers and Barbara Mandrell shows.

Blake's firm is now self-promoting the Stalter package in association with Lon Varnell, the talent company handles the entire job—setting up the dates, advertising, publicity, ticket sales and interviews.

Blake says the advantages of self-booking and promoting are, "knowing what's been done in advance of a show and the follow-through of the promotion. The biggest advantage is that all the parties involved know that a thoroughgoing promotion of the date has been set up. Every stone has been turned when we go into a market."

Concerts West and Jerry Weintraub have been conducting this type of promotion with pop and rock acts such as Frank Sinatra and John Denver. In the country market, Roy Acuff has tried it—but only recently has it become a viable alternative.

The artists' record companies also support the concert dates, buying radio time to promote the latest record releases. Blake praises the involvement of Mercury Records (for the Stalters) and MCA (Mandrell's label).

The Stalter Brothers continue to work for some promoters because of previous friendships and early support. But, mainly, the shows are promoted by Blake's organization.

"Years ago," Blake explains, "when country was climbing, every area had a promoter. Today, they're all gone. Either the prices put them out of business or they didn't do a good job. There are only a few good, aggressive promoters out there."

Blake indicates he keeps in mind that the bottom line for any show is quality entertainment. "A lot of promoters are underfinanced and they take chances. We don't do that. We know what it takes to promote a show."

Blake's association with Varnell dates back to earlier years. Varnell handles all of the Lawrence Welk concert dates in the U.S., and he has been involved in promoting for more than 30 years. He was the first promoter to take the Harlem Globetrotters south of the Mason-Dixon line. Not only was a breakthrough, it was a smashing success.

Along with Ben Farrell, his assistant, Varnell coordinates activities with Blake.

Besides the Stalters and Mandrell, Blake also books Don Williams, Dave & Sugar, Stella Parton, Grandpa Jones and the Four Guys. He plans to maintain a roster of artists who are potential headliners, promoting them in the successful manner of the Statler-Mandrell package. Plans are underway to begin promoting Dave & Sugar on all dates in a Blake-Varnell package.

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CASH PROMO BY CACHET

NASHVILLE–A major sales and marketing campaign to include instore merchandising materials, plus major tv advertising time buys in both the U.S. and Canada will be undertaken by Cachet Records. The campaign will be put into effect to support the release of "A Believer Sings The Truth," a two-record set by Johnny Cash, to be released in October.

In a black simulated leather jacket with gold embossing, the two-record, double-fold set features a wide range of traditional and contemporary songs. A sample from the LP, "There Are Strange Things Happening Every Day," is set for immediate release.

A two-hour radio special based on the album and featuring Cash will also be simultaneously released and available to radio stations.

Organized several months ago, Cachet maintains its headquarters in Los Angeles, Nashville and Toronto. Its artist roster includes international star Nana Mouskouri, Ferlin Husky, Ronnie Prophet and Ernest Tubb.

New Team: Larry Gatlin makes a point with his new label's chieftain, Bruce Lundvall, president of the CBS Records Division.

'PENNY ANNIE' FIRST

Larry Gatlin Eying Movies & More TV

• Continued from page 40

Larry are his brothers Steve and Rudy—an integral part of the Gatlin concept for the future.

Steve sings the low harmony parts and plays bass; Rudy is on rhythm guitar and high harmony. Phillip Fajardo is on drums. Steve Smith handles lead guitar, while Mike Smith plays steel and Ralph Geddes controls the keyboards. The band has been together intact for nearly three years.

Gatlin has been performing in public for more than 20 years, starting in a gospel group with his brothers. Dottie West was instrumental in turning him to Nashville and in time to take part in the creative explosion almost a decade ago that saw the best efforts come from such writers as Kris Kristofferson, Mickey Newbury, Willie Nelson, Hank Cochran and Roger Miller.

It wasn't long before Gatlin the writer began to score with some hits. And, soon afterwards, as a Monument Records act, he began to score on the charts as an artist.

Gatlin believes so strongly in his music that he's quick to offer his fans a moneyback guarantee at his concerts.

"If they'll sit and listen with their ears, heart, soul, belly for one hour, and then if they can honestly say they didn't enjoy it, the band doesn't play good, the harmony isn't good, we don't sang in tune, the songs aren't any good then they can have their money back. I'll pay the promoter."

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WELK EXPANDS

Maestro's Publishing Group Also Flexing Chart Muscles

• Continued from page 10

Group also launched a London branch office last January, a move that's expected to further expand the firm's international publishing linkups, according to company executive vice president Dean Kay.

Welk songwriters locally accounted for a solid chain of chart songs, including such top 1 hits as Ronnie Milsap's "Nobody Likes Sad Songs," written by McDill and Mohr field, "Tulsa Time," written by Flowers and cut by Williams; and McDill's classic "Amanda," published by Gold Dust Music and nominated this year for the CMA's single of the year and song of the year categories.

Catalog product was also strong in 1979 for writers like Dave Loggins, Foster & Rice, Routh and Kingston.

"Pieces Of April," a Loggins composition acquired by the Welk organization two years ago, is featured on his newest Epic album while Crystal Gayle's first Columbia album, "Miss The Mississippi" contains a Routh song titled "A Little Bit Of The Rain."

Dickey Lee has signed a new artist's contract with Mercury Records, resulting in a self-titled LP and a Lee-Holyfield single "I'm Just A Heartache Away."

And this week's Billboard Hot Country Singles chart yields yet another No. 1 hit for the Welk Music Group, as Don Williams moves into the kingpin spot with a song he wrote himself, "It Must Be Love."

The Welk Music Group encompasses such publishing enterprises as Jack and Bill, T.B. Harms, Hall-Clement, Harry Von Tilzer, Bibo, Vogue and Champagne Music. Although the company has been a division of the Lawrence Welk organization for four years, it has operated under the aegis of Welk Music Group only since last year.

AND COMMENDS THE CMA

Carter Slates Country Music Month

NASHVILLE–President Jimmy Carter has proclaimed October as Country Music Month.

The President commended the Country Music Assn. for its efforts in bolstering country music and added "Country music chronicles the richness and fullness of American life, the hopes and dreams, joys and sorrows of those who have raised a great nation from a bountiful land."

Preparing for 1979's Country Music Month, CBS Records artist Willie Nelson sent letters to governors of all 50 states, requesting that they issue official proclamations for Country Music Month in their states.

Already, more than 30 proclamations have been received.

The CMA is also sending promotional packages to country radio stations. They include advertising slicks, posters and disks with messages from country artists about Country Music Month.

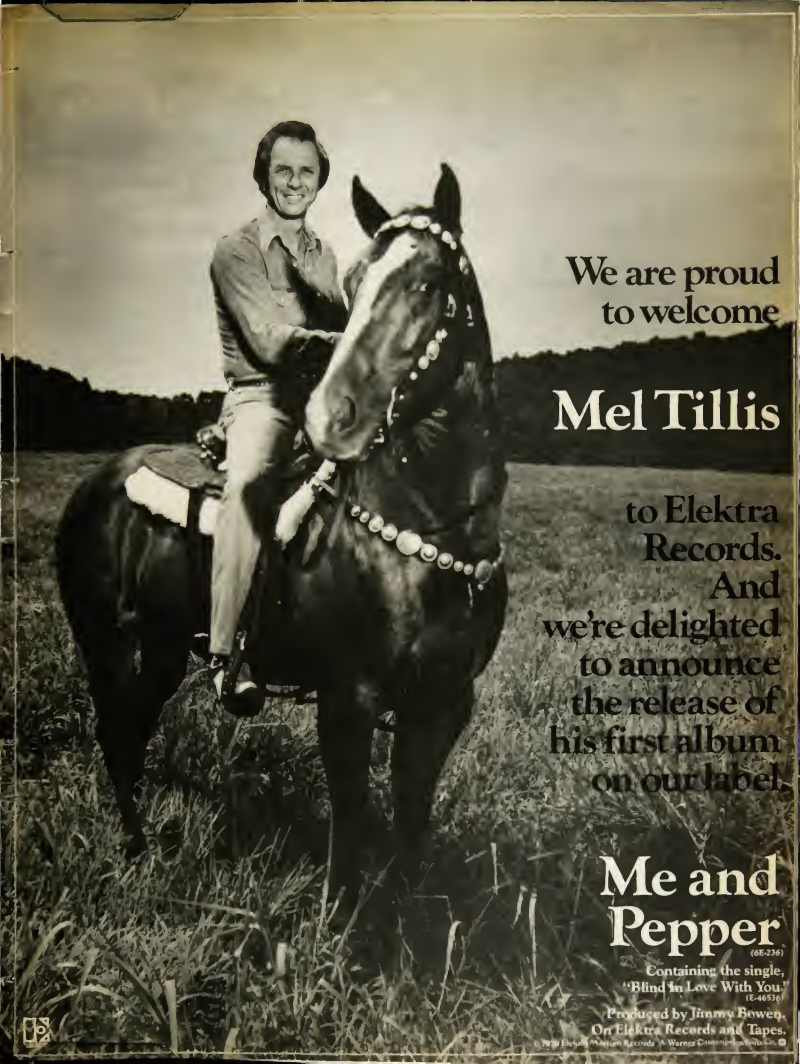
A promotional effort is being aimed at the 600 shopping center members of the International Council of Shopping Centers. The CMA is also setting up a display at the Nashville airport for Country Music Month.

Talent Buyers To See 10 Major Acts

NASHVILLE–The Country Music Assn's Talent Buyers Seminar Showcase will spotlight 10 major country acts, Oct. 9-10.

Appearing in one of the three seminar showcases will be Ronnie McDowell, Cristy Lane, Con Hunley, T.G. Sheppard, Big Al Downing, the Cates, Billy "Crash" Craddock, John Conlee, Louise Mandrell and R.C. Bannon.

This year's seminar will be held at the new Stouffer's Hotel, Oct. 8-10.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CMA Enacts Reorganization And Changes

NASHVILLE - Following several months of development and study, a new reorganizational plan for the office structure of the Country Music Assn. has gone into effect.

The management consulting firm of McManis and Associates of Washington, D.C., was retained to design and implement this reorganization, with the inclusion of a new executive position—that of associate executive director—and several changes in relation to current CMA staff members.

A new corporate structure has been defined, with Jo Walker remaining as CMA executive director. She will continue to provide leadership and direction for the organization, as well as long range planning and development of programs and projects.

Walker's administrative assistant is Dehy Brawner; this position is newly created, and encompasses Brawner's previous duties as executive secretary to Walker as well as adding new responsibilities, such as CMA board meeting arrangements and attendance and supervision of a clerical staff.

Directly responsible to the executive director is Ed Benson, CMA's new associate executive director. This is a new position created to provide a liaison between the executive director and the CMA staff and to manage the daily operation of the CMA office. Benson will also be directing CMA projects and programs, will be responsible for overseeing the organization's public relations program and will provide backup support for the executive director.

Four new departments, under the supervision of the associate director, have been created. They include programming and special projects, membership development and services, administrative services and public information.

Helen Farmer, assisted by Joan Dickson, directs the programming and special projects department. Toby Cannon heads the membership development and services department, assisted by Sarah Hobson, and Marsha Gepner heads the public information department, which will conduct research and maintain files on the business of country music. Gepner will be assisted by Susan Weissinger.

Budgeting, purchasing, financial records and personnel filing will be handled by the coordinator of administrative services, who has not yet been named.

"I'm delighted with the progress of our new organizational structure," says Walker. "It will give us a solid operating base for continued growth as CMA expands toward recognition in areas outside the music industry, broader international impact, and increased membership."

Moon Song Promo

NASHVILLE—Colonial Records has launched a national promotional campaign to support its current pop release "The Moon Man," a song written and performed by former NASA employe Benjamin.

The label has engaged David Heavener to direct its promotional efforts and has hired four independent promotion men to work the record in the southeast, Ohio, Detroit and Chicago area.

Billboard SPECIAL SURVEY For Week Ending 9/29/79

Billboard Hot Country Singles ®

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)
★1	2	9	IT MUST BE LOVE—Don Williams (B McDill) MCA 41069 (Hall Clement BMI)
★2	3	9	LAST CHEATER'S WALTZ—T.G. Sheppard (S Throckmorton) Warner Curb 49024 (Tree BMI)
★3	4	9	FOOLS—Jim Ed Brown & Helen Cornelius (J Duncan) RCA 11672 (Pi-Gem BMI)
4	1	12	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley (A Fleetwood) Columbia 3-11027 (Brandwood/Mullet BMI)
★5	9	8	BEFORE MY TIME—John Conlee (B Peters) MCA 41072 (Ben Peters BMI)
★6	11	8	THERE'S A HONKY TONK ANGEL (Who Will Take Me Back In)/I GOT A FEELIN' IN MY BODY—Elvis Presley (T Seals D Rice)/(D Linde) RCA 11679 (Danor BMI) (Combine BMI)
★7	10	8	FOOLED BY A FEELING—Barbara Mandrell (K Fleming D W Morgan) MCA 41077 (Pi-Gem BMI)
8	8	11	MY SILVER LINING—Mickey Gilley (R Murrah T Murrah) Epic 9-50740 (Blackwood/Magic Castle BMI)
★9	12	7	DREAM ON—The Oak Ridge Boys (D Lambert B Potter) MCA 41078 (Duchess BMI)
★10	13	7	IN NO TIME AT ALL/GET IT UP—Ronnie Milsap (A Jordan B Leigh)/(T Brasfield R Byrne), RCA 11695 (Chess/United Artists ASCAP)/(I've Got The Music ASCAP)
★11	15	7	YOU AIN'T JUST WHISTLIN' DIXIE—Bellamy Brothers (D Bellamy) Warner-Curb 49032 (Famous/Bellamy Brothers ASCAP)
★12	16	6	ALL THE GOLD IN CALIFORNIA—Larry Gatlin and The Gatlin Brothers Band (L Gatlin) Columbia 1-11066 (Larry Gatlin BMI)
★13	18	5	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE—Dolly Parton (B Tosti)/(D Blackwell J Hammer) RCA 11705 (Song Yard ASCAP)/(Unichappell BMI/Chappell ASCAP)
14	7	11	ONLY LOVE CAN BREAK A HEART—Kenny Dale (H David B Bacharach) Capitol 4746 (World ASCAP)
★15	21	7	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY—Razzy Bailey (J Slate D Morrison) RCA 11682 (House Of Gold/Tree BMI)
16	17	9	ROBINHOOD—Billy "Crash" Craddock (L Cheshire M Kellum) Capitol 4753 (Flagship BMI)
★17	23	5	HALF THE WAY—Crystal Gayle (B Wood R Murphy) Columbia 1-11087 (Chriswood BMI/Murfeezongs ASCAP)
18	19	9	IF I FELL IN LOVE WITH YOU—Rex Allen Jr (R VanHoy) Warner Bros 49070 (Tree BMI)
★19	20	7	I DON'T DO LIKE THAT NO MORE/NEVER MY LOVE—The Kendalls (R VanHoy S Throckmorton)/(Fuster B Dica), Ovation 1129 (Cross Keys ASCAP/Tree BMI)/(Jack & Bill ASCAP)
★20	28	3	YOU DECORATED MY LIFE—Kenny Rogers (D Hupp B Morrison) United Artists 1315 (Music City ASCAP)
★21	26	7	CRAZY ARMS—Willie Nelson (R Mooney C Seals) RCA 11673 (Tree/Champ BMI)
★22	27	6	SLIPPIN' UP, SLIPPIN' AROUND—Cristy Lane (B Wyrick T Woodford) United Artists 1314 (I've Got The Music ASCAP/Song Tailors BMI)
23	24	9	LIVIN' OUR LOVE TOGETHER—Billie Jo Spears (B Peters) United Artists 1309 (Ben Peters BMI)
★24	30	6	WHAT MORE COULD A MAN NEED—Tommy Overstreet (C Rains) Elektra 46516 (ATV/Rainsongs BMI)
25	25	8	ANOTHER EASY LOVIN' NIGHT—Randy Barlow (F Kelly) Republic 044 (Frebar BMI)
★26	31	5	PUT YOUR CLOTHES BACK ON—Joe Stampley (B Sherrill S Davis) Epic 9-50154 (Algee BMI)
★27	38	3	SHOULD I COME HOME (Or Should I Go Crazy)—Gene Watson (J Allen) Capitol 4772 (Tree BMI)
★28	39	3	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE—Merle Haggard (M Haggard R Lane)/(S D Shafer) MCA 41112 (Shade Tree/Tree BMI)/(Acuff-Rose BMI)
29	29	9	DANCIN' 'ROUND AND 'ROUND—Olivia Newton-John (A Mitchell) MCA 41074 (Warner Tamerlane/Ten Speed BMI)
★30	33	5	HOUND DOG MAN—Glen Campbell (T Stuart) Capitol 4769 (Gobion/Fancy That ASCAP)
★31	34	6	LOVE ME NOW—Ronnie McDowell (P Kelly) Epic 9-50753 (Tree BMI)
★32	35	4	BABY MY BABY—Margo Smith (M Smith R D Wilson M David) Warner Bros 49038 (Galamar/Al Gallico/Dusty Roads BMI/Mack David ASCAP)
★33	36	4	SAIL ON—Tom Grant (L Richie Jr) Republic 045 (Jobete/Commodores ASCAP)
★34	37	4	NO MEMORIES HANGIN' ROUND—Rosanne Cash & Bobby Bare (R Crowell) Columbia 1-11045 (Coolwell/Granite ASCAP)
★35	40	2	COME WITH ME—Waylon Jennings (C Howard) RCA 11723 (First Lady BMI)
★36	41	2	BLUE KENTUCKY GIRL—Emmylou Harris (J Mullins) Warner Bros 49056 (Sure Fire BMI)
★37	42	6	I HEAR THE SOUTH CALLIN' ME—Hank Thompson (R C Bannon J Bettis) MCA 41079 (Warner Tamerlane/Sweet Harmony BMI/ASCAP)
★38	46	3	I'D RATHER GO ON HURTIN'—Joe Sun (B Reneau D Goodman) Ovation 1127 (Pi-Gem BMI/Chess ASCAP)
★39	54	3	YOU'RE A PART OF ME—Charly McClain (K Carnes) Epic 9-50759 (Chappell/Brown Shoes ASCAP)
★40	NEW ENTRY		BLIND IN LOVE—Mel Tillis (B Corbin) Elektra 46536 (Sabal ASCAP)
41	43	5	SEE YOU IN SEPTEMBER—Debby Boone (Edwards Wayne) Warner-Curb 49042 (Vibar ASCAP)
42	45	7	MY EMPTY ARMS—Ann J Morton (K Bach) Prairie Dust 7632 (NSD) (Music Craftshop/One More ASCAP)
★43	53	4	HANGIN' IN AND HANGIN' ON—Buck Owens (B Owens) Warner Bros 49046 (Blue Book BMI)
★44	NEW ENTRY		BROKEN HEARTED ME—Anne Murray (R Goodrum) Capitol 4773 (Chappell/Sailmaker ASCAP)
45	5	12	YOU'RE MY JAMAICA—Charley Pride (K Robbins) RCA 11655 (Pi-Gem BMI)
46	14	11	DADDY—Donna Fargo (D Fargo) Warner Bros 8867 (Prima Donna BMI)
47	22	9	GOODBYE—Eddy Arnold (L Butler B Rilen) RCA 11668 (Tree BMI)
48	6	12	I MAY NEVER GET TO HEAVEN—Conway Twitty (B Anderson B Killen) MCA 41059 (Tree BMI)
★49	NEW ENTRY		THE LADY IN THE BLUE MERCEDES—Johnny Duncan (D Dorff G Gentry) Columbia 1-11097 (Algee BMI)
50	32	8	EVERYTHING I'VE ALWAYS WANTED—Porter Wagoner (J Marks) RCA 11671 (St Nicholas ASCAP)
51	48	14	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (R Bourke K Chater C Black) Arista 0430 (Chappell ASCAP)/(Unichappell BMI)/(Tri-Chappell SESAC)
52	47	11	YOUR KISSES WILL—Crystal Gayle (V Stephenson) United Artists 1306 (House Of Gold BMI)
★53	71	2	YOU'RE MY KIND OF WOMAN—Jacky Ward (M Sherrill J Whitmore L Kimball) Mercury 57004 (Al Gallico BMI/Galleon ASCAP)
54	49	13	TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West (C Richey J Wynette B Sherrill) United Artists 1299 (Algee/Altam BMI)
55	50	13	ALL I WANT AND NEED FOREVER—Vern Gosdin (D B Payne) Elektra 46052 (Gary S Paxton BMI)
56	44	8	THAT RUN-AWAY WOMAN OF MINE—Freddy Weller (C Putnam D Cook) Columbia 1-11044 (Tree BMI/Cross Keys ASCAP)
★57	NEW ENTRY		SAY YOU LOVE ME—Stephanie Winslow (C McVie) Warner-Curb 49074 (Michael Fleetwood/Warner Tamerlane BMI)
58	58	6	SOAP—O.B. McClinton (O B McClinton) Epic 9-50749 (Cross Keys ASCAP)
59	60	4	MIDNIGHT LACE—Big Al Downing (B A Downing) Warner Bros 49034 (Al Gallico/Metaphor BMI)
★60	70	3	THE SUN WENT DOWN IN MY WORLD TONIGHT—Leon Everette (H Murrah S Anders) Orlando 104 (Magic Castle/Blackwood BMI)
★61	NEW ENTRY		YOU SHOW ME YOUR HEART (And I'll Show You Mine)—Tom T. Hall (T T Hall) RCA 11713 (Hallnote BMI)
62	57	7	LET YOUR LOVE FALL BACK ON ME—David Houston (J Lee) Derrick 126 (United Artists BMI)
63	55	14	THE DEVIL WENT DOWN TO GEORGIA—The Charlie Daniels Band (C Daniels T Crain J Marshall C Hayward F Edwards J DiGregorio) Epic 8-50700 (Hat Band BMI)
★64	76	3	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN—Jim Chestnut (J Chestnut) MCA/Hickory 41106 (Acuff-Rose BMI)
★65	79	2	FIRST THING EACH MORNING (Last Thing At Night)—Cliff Cochran (K Fleming D W Morgan) RCA 11711 (Pi-Gem BMI)
★66	80	2	WINNERS AND LOSERS—R.C. Bannon (R Bell T Skinner J L Wallace) Columbia 1-11081 (Hall-Clement BMI)
67	68	4	HOT STUFF—Jerry Reed (J R Hubbard) RCA 11698 (Vector BMI)
68	52	13	HEARTBREAK HOTEL—Willie Nelson & Leon Russell (M Axton) Columbia 1-11023 (Tree BMI)
69	51	9	WE GOT LOVE—Mundo Earwood (M Earwood) GMC 107 (Music West Of The Pecos BMI)
70	59	8	PLEASE SING SATIN SHEETS FOR ME—Jeanne Pruett (J Pruett J Volinkaty) IBC 0007 (Jeanne Pruett/Champion BMI)
71	56	11	WHO WILL THE NEXT FOOL BE—Jerry Lee Lewis (C Rich) Elektra 46067 (Knox BMI)
★72	85	2	SWEET DREAMS—Reba McEntire (D Gibson) Mercury 57003 (Acuff-Rose BMI)
73	78	3	RED NECK DISCO—Glen Sutton (L Dresser) Mercury 57001 (Starship ASCAP)
74	74	4	THAT'S YOU, THAT'S ME—Dawn Chastain (B Springfield V Stephenson) SCR 178 (House Of Gold BMI)
75	75	6	THANK YOU FOR THE ROSES—Kitty Wells (J Anglin) Ruboca 122 (Ruboca BMI)
★76	86	2	GOOD TIME CHARLIE'S GOT THE BLUES—Red Steagall (D O'Keefe) Elektra 46527 (Warner Tamerlane/Road Canon BMI)
77	72	5	I NEVER LOVED ANYONE LIKE I LOVE YOU—Louise Mandrell (R C Bannon) Epic 9-50752 (Warner-Tamerlane BMI)
★78	88	2	I WANNA GO BACK—Rick Noble (B Martin P Cooter) TMS 612 (September ASCAP)
79	84	2	THAT OVER THIRTY LOOK—Faron Young (R Klang B Art) MCA 41046 (Rightsong BMI)
80	83	3	THE COWBOY SINGER—Sonny Curtis (S Curtis) Elektra 46526 (Shot BMI)
81	81	3	ANY WAY THAT YOU WANT ME—Juice Newton (C Taylor) Capitol 4768 (Blackwood BMI)
82	82	5	MAYBE I'LL CRY OVER YOU—Arthur Blanch (E Britt) Ridgetop 00479 (Century 21) (Southern ASCAP)
★83	NEW ENTRY		HIDE (In The Shadow Of Your Love)—Judy Argo (J Hudson K Serafi) MDJ 4633 (NSD) (Branch/Armac BMI)
84	61	13	FOOLS FOR EACH OTHER—Johnny Rodriguez (J Rodriguez B Boling) Epic 9-50735 (Hallnote/Bus Ride BMI)
85	87	2	GET YOUR HANDS ON ME BABY—Dale McBride (D McBride) Con Brio 158 (Con Brio BMI)
86	73	7	TAKE GOOD CARE OF MY LOVE—Max Brown (M Brown) Door Knob 9-105 (WIG) (Chip 'N' Dale ASCAP)
★87	NEW ENTRY		SAN FRANCISCO IS A LONELY TOWN—Rich Rmon (B Peters) MCA 41100 (Shelby Singleton BMI)
★88	NEW ENTRY		TODAY I STARTED LOVING YOU AGAIN—Arthur Prysock (M Haggard B Owens) Gusto 4-9023 (Blue Book BMI)
89	89	2	I GOTTA GET BACK THE FEELING—Sheila Andrews (M Kosser K Jones) Ovation 1128 (Terrace/Blue Lake ASCAP/BMI)
★90	NEW ENTRY		A LITTLE BIT SHORT ON LOVE—Billy Walker (B Walker) Caprice 2059 (Best Way ASCAP)
91	91	4	LOVE DON'T CARE—Charlie Louvin & Emmylou Harris (D Wayne H Bynum) Little Darlin 7922 (Andite Invasion BMI)
92	93	2	WHAT THE WORLD NEEDS NOW—Ron Shaw (Bacharach David) Pacific Challenger 1636 (Blue Seas Jac BMI)
93	NEW ENTRY		I'M LEAVIN' YOU ALONE—Ernie Rowell (E Rowell) Grass 6305 (Blue Creek BMI)
94	94	3	LITTLE BIT MORE—Jerris Ross (B Gosh) Door Knob 9-108 (WIG) (By Gosh ASCAP)
95	NEW ENTRY		WE'RE IN FOR HARD TIMES—Breakfast Barry (J Stucky) Countrystock 1602 (NSD) (Barn Lee BMI)
96	NEW ENTRY		(I Wanna) COME OVER—Alabama (M Berardi R Berardi) MDJ 4634 (NSD) (Blackwood BMI)
97	63	11	THE LETTER—Sammi Smith (W Carson) Cyclone 104 (GRT) (Earl Barton BMI)
98	62	13	HERE WE ARE AGAIN—The Statler Brothers (D Reid) Mercury 55066 (American Cowboy BMI)
99	64	8	EASY—Bobby Hood (J Fuller) Chute 0008 (Blackwood/Fullness BMI)
100	100	3	QUICKSAND—Bill Wence (W Wence) Rustic 1003 ([illegible] ASCAP)

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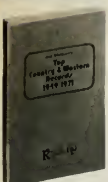

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Mapping Strategy: Bill Hudson and his assistant Sarah Dunlap map out the latest strategy to save the clear channel stations and the "Grand Ole Opry." Hudson's agency was retained to organize a campaign on behalf of the show.

STRIVE TO AID WSM-AM

No Clear Channel Peace

NASHVILLE - While no decision has been made as to whether the Federal Communications Commission will break down the clear channel question, the Nashville music community, legislators, recording artists and country radio stations have continued their fight to keep the 25 Class 1-A clear channel stations intact.

Their fight, however, is geared to support WSM-AM, which broadcasts the "Grand Ole Opry" each week, reaching millions of people across the country.

The "Friends Of The Grand Ole Opry," chaired by Roy Acuff, is continuing to remain in contact with the communications subcommittee, and are hopeful that the status of the clear channel stations can be maintained

In addition, thousands of letters were sent from listeners of the "Opry" in the States and many foreign countries to the FCC. Letters and petitions were sent to congressmen and senators from the fans and the industry's stars. More than 100 country music radio stations joined in the effort by running radio spots by recording artists Ronnie Milsap, Danny Davis and Tom T. Hall, in support of the clear channel.

Newspaper coverage has been extensive, with many editorials in support of the "Opry." The television networks came to Nashville to air reports on the pending threat to the "Opry" Minnie Pearl, a long-time member of the "Opry," flew to Washington to testify before the congressional subcommittee on communications, requesting the continuance of the Opry broadcast

The "Opry" and WSM have received support from Tennessee's legislators Congressman Bill Boner has introduced H R 1913 which, if passed, would prohibit the FCC from reducing the coverage area of the nation's clear channel stations, and to-date, Boner's bill has 56 cosponsors in the House

Both Sen Baker and Sen. Gore provided guidance and support of the efforts of Sen. Barry Guldwater's introduction of S 622 before the Senate Both bills are currently pending

The Bill Hudson & Associates agency in Nashville was retained to rally support of the clear channel issue The agency, which provides public relations services for both music companies and the film industry, launched the campaign on behalf of the "Grand Ole Opry" and the clear channel issue

Billboard Hot Country LPs ©

Billboard SPECIAL SURVEY For Week Ending 9/29/79

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★ Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★1	1	19	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE 35751
2	2	22	GREATEST HITS—Waylon Jennings, RCA AHL1 3378
3	3	42	THE GAMBLER—Kenny Rogers, United Artists UA LA 934 H
★4	5	13	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E 194
5	4	15	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
★6	9	8	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
7	7	21	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
8	8	15	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
9	6	18	LOVELINE—Eddie Rabbitt, Elektra 6E 181
10	11	15	IMAGES—Ronnie Milsap, RCA AHL 13346
★11	16	6	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1 3441
12	12	6	OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AQL1 3448
13	13	12	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK 3347
14	15	21	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros BSK 3318
15	18	8	THE LEGEND AND THE LEGACY, VOL. 1—Ernest Tubb, Cachet CL 33001
★16	19	88	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835 H
17	18	24	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
18	17	11	WE SHOULD BE TOGETHER—Crystal Gayle, United Artists UA LA 969 H
19	14	73	STARDUST—Willie Nelson, Columbia JC 35305
★20	34	32	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
★21	30	5	SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
22	22	8	MR. ENTERTAINER—Mel Tillis, MCA 3167
23	21	17	CROSS WINDS—Conway Twitty, MCA 3096
24	24	25	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
25	23	8	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
26	27	2	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
27	29	43	WILLIE AND FAMILY LOVE—Willie Nelson, Columbia KC 2 35642
★28	38	3	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL1 3360
29	25	7	RANDY BARLOW, Republic 6024
30	32	54	EXPRESSIONS—Don Williams, MCA AY 1069
31	31	3	VOLCANO—Jimmy Buffett, MCA 5102
32	36	85	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
33	35	7	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UA LA 864 H
★34	NEW ENTRY		KENNY—Kenny Rogers, United Artists LWAK 979
35	20	66	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
36	33	33	LEGEND—Poco, MCA AA 1099
37	28	4	SILVER—Johnny Cash, Columbia JC 36086
38	39	5	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
39	26	46	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
40	40	2	JIM ED & HELEN—Jim Ed Brown & Helen Cornelius, RCA AHL1 3258
41	45	87	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
42	47	33	THE BEST OF BARBARA MANDRELL, MCA AY 1119
43	44	89	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
44	49	50	MOODS—Barbara Mandrell, MCA AY 1088
45	42	17	SERVING 190 PROOF—Merle Haggard, MCA 3089
46	NEW ENTRY		DAYTIME FRIENDS—Kenny Rogers, United Artists UA LA 754 G
47	NEW ENTRY		ALL AROUND COWBOY—Marty Robbins, Columbia JC 36085
48	46	21	REFLECTIONS—Gene Watson, Capitol SW 11805
49	37	4	TOTALLY HOT—Olivia Newton-John, MCA 3067
50	48	2	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1 3454

Nashville Scene

By KIP KIRBY

Members of the local music community here staged an impromptu goodbye bash Sept 9 to honor newsman **Huell Howser**, longtime "interviewer of celebrities and profiler of the stars" on Nashville television **Howser**, who is moving to New York City to continue his career on WCBS TV there, received good wishes from producers, artists and music industry staffers who dropped by his party He also received a pie in the eye thrown by pal **Brenda Lee**, who took time out from recording her new MCA album to make the "*presentation*"

Proving that you can do two things at once—and well—**RCA's** busy Nashville director of artist development, **Jerry Flowers**, also manages to squeeze in time for songwriting Flowers' latest accomplishment is a tune he wrote called **"Smoky Mountain Lullabye"** on **Tommy Overstreet's** newest LP

Sammy Jackson's "Coffee With " program on KLAC AM in Los Angeles has been picking up momentum with guest coffee-drinkers **Johnny Cash** and **Dolly Parton**, who each made visits to the show this month

Tom T. Hall kicked off the first live broadcast of a new radio show called **"Live From The Lone Star,"** when he appeared at the popular New York City club on Sept 16 The program is scheduled for simulcast every Sunday evening over 120 radio stations participating in the hookup Hall is at work on his first fiction novel to follow up publication of his autobiography

Conway Twitty (who recently talked about his "new" image in a **"People"** magazine article) discussed the same on **"Good Morning America"** Sept 13 Twitty sang "Grand Ol' Blues " the flip side of his hit single, "I May Never Get To Heaven," and visibly brightened when he launched into one of his favorite topics of conversation—the **Nashville Sounds** baseball team (which Twitty co owns)

Johnny Carson welcomed **Dolly Parton** back on the **"Tonight"** Show Sept 19 And Dolly underscored her drawing power by selling out the first three nights of her engagement at the Universal City Amphitheatre in Los Angeles in mid September Seating capacity there is 5,300

Tennessee Pulleybone opened for the **New Grass Revival** *recently at Western Kentucky Univ*, followed by a headline appearance at Nashville's Exit/In. . . **Delbert McClinton** opening dates for **John Prine** in Richmond, Norfolk and Washington, D C

Gove on the road with **John Hartford**, who is touring in support of his new Flying Fish LP, **"Slumberin' On The Cumberland."** Gove's album **"Coconut Gove,"** *is also on the same label*

Hank Williams Jr. and **Charly McClain** will appear in concert at the Cobb County Civic Center in Marietta, Ga Oct 26, while **Buck Trent** is finding himself more in demand than ever on the solo circuit Trent's been a regular on **"Hee Haw"** and on **Roy Clark's** live shows but the banjo picker has picked up solo dates that showcase his special talents on the electric five string (an instrument he invented himself)

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Williams, Prez Conference Ignite Fest

• *Continued from page 14*

Cuba. Cuba's Irakere would have been perfect. He only represented New York mambo dance music until Clark Terry and Dizzy Gillespie came onstage to add some jazz fire to the already cooking rhythm feel.

They played their horns on the commercial ditty, "Salsero." Terry on flugelhorn. The spirit of Chico O'Farrell, the noted composer/arranger of many Latin jazz charts of the '50s was represented by his son who played a gutbucket style of piano on his own tune, "Junior's Thing" which had the crowd swaying.

The Saturday matinee had little blues but a lot of r&b and flash as various combinations of the Neville Brothers played in various combinations. Mac Rebennack, known as Dr John added his own brand of soulful gumbo, the New Orleans All Stars strutted their formula brand of r&b, Earl King and Aaron Neville socked home some funky vocals and the Wild Tchoupitoulas band played its bouncy party time dance kind of music.

The quartet's colorful antics, including its wildly patterned Indian costumes will be seen by television viewers if Video Ventures 79, a free-lance company videotaping the event finds a domestic outlet for the footage.

All the music of this festival will be heard overseas as the Voice of America, Tokyo Broadcasting System and Swedish Broadcasting were all on hand to tape the festivities for later broadcast.

Of all the New Orleans cats, Dr John, who has had some semblence of commercial success, was the most distinctive with his tight pronunciation and catchy vocal style on such familiar works as "Right Place In The Wrong Time" and "Such A Night." His inclusion of cajun lyrics provided an authenticity to the program. But blues?

Saturday evening was again devoted to Dizzy Gillespie with the program bannered "Saturday Night Jive With Dizzy & Friends."

Woody Herman and his Young Thundering Herd opened the program with all intentions to get enough tracks down for an LP, since veteran jazz engineer Wally Heider was backstage at the console. But Woody and associates only got to play five of the scheduled seven tunes as Diz cut them off to bring on some of his friends in musical combinations.

While he was in center stage, Woody played beautifully on clarinet and soprano sax, running down such numbers as "Caravan," "Funk Over Monterey," "Borderland," "I Got It Bad And That Ain't Good" and "Count Down." What's nice about the Herman Herd is that the leader shares the spotlight with his talented soloists, like Joe Rockasano who plays a dynamite tenor sax.

Gillespie's own dynamic trumpet style—an automatic feature of this festival—was its customary excellent medium of intensity as he worked with Roy Haynes on drums. Ed

(Continued on page 68)

New Companies

Starburst Management, an artist development company geared to new acts, formed by Harriet Sternberg, former publicist at Far Out Productions, London Records and Chappell Music, and record producer Walter Stewart, who has worked with Johnny Rivers and Stonebolt. Initial signings are Kathy Westmoreland, Barbara Johnson and Sara Anderson. Address: 1680 N. Vine St., Los Angeles 90028. (213) 656-4787

* * *

Cookin' Music, dealing in artist development and management, launched by Jerry Victor. First artist is the Masqueraders on CBS/Bang, formerly with Isaac Hayes & Hot Buttered Soul on ABC. Address: 120 W 25th St., New York 10001

Stanson Record Co. reactivated by Sonny Craver, president, and Aubrey Taylor, national promotion executive. First artist is Paul Humphrey. Label is distributed by Record Merchandisers. Address: 3101 Exposition Blvd., Los Angeles 90008. (213) 874-6204

* * *

The Media Connection, a public relations firm, opened by Victoria Rose with assistant Liza Place, both formerly with DeWitt Public Relations. Firm handles the Boomtown Rats, Janis Ian and FCC. Address: 9000 Sunset Blvd., Los Angeles 90069. (213) 271-5633

* * *

Opus Two Thousand Publishing (BMI) with its affiliates **Opus Records** and **Jim Single Productions** launched by Single, formerly associated with such publishers as the Lowery Group and Bang. The label's first acts are Frank Hardin, Will Boyd & Crosscountry and the Nohz. Address: P.O. Box 720319, Atlanta 30328. (404) 435-4008

* * *

Moonlight Management and Productions launched by Paul Ahern, manager of Boston, and Mel Baister, formerly vice president of international artist development for Leber-Krebs Management. Firm will arrange Boston's forthcoming two-month maiden European tour. Address: 5 Evergreen Parkway, Westport, Conn. 06880. (203) 226-8564

* * *

Record Promotion Enterprises is the new name for Record Promotion Service, Edward Saphier's firm. Address: 1730 Losantiville Rd., Cincinnati 45237

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U.K. SECOND QUARTER

Singles Spark, But Overall Sales Sour

By NICK ROBERTSHAW

LONDON–Second quarter business in the U.K., detailed by new statistics from the British Phonographic Industry (BPI), show singles as the most encouraging configuration, with deliveries amounting to 22.9 million–16.4% ahead of the same period last year, and despite the fact that 45 prices are almost 20% higher than 12 months ago.

But the slump in albums is only too clearly illustrated, with this configuration 16% down on 1978 figures.

The BPI describes these as the worst results for any three-month period since quarterly surveys began in 1976, and very probably the worst results for about six years. It suggests escalating prices as a major factor: average value of each LP unit was 25% more than last year, and total trade value, despite the reduced volume, was 5% up.

The second factor, says the organization, was home taping. This took a crippling toll, it believes, since blank cassette sales increased almost 40% in the first quarter of 1979.

Other areas of the market remain healthy, as suggested by the previous quarter's statistics (Billboard, July 14, 1979). Prerecorded cassette deliveries were 21% ahead of the corresponding 1978 period, at 4.7 million units, with value 35% up at $23.5 million.

Average cassette cost is now only 13 cents more than the album price. A year ago, the gap was 60 cents. The BPI concludes this indicates greatly increased budget tape sales.

Looking deeper in the singles scene, it also points out that although this configuration has shown substantial and consistent growth over the last two years, the current level of increase is the lowest since the end of 1977. So while the industry may reach output of 100 million 45s a year in 1979, the underlying trend is not that encouraging.

Total trade value of the market in the April-June quarter was $120 million, and for the first half of 1979, $250 million ($37 million more than in the same period in 1978).

Slump For Promoters?

LONDON–As latest industry statistics document the continuing slump in disk sales in Britain, promoters are now beginning to feel the pinch.

Reports suggest that Fred Bannister, organizer of the well-known Knebworth open-air rock fest, has put his company, Treoard, into voluntary liquidation.

So far, Bannister himself has made no statement, though national newspapers quote him as blaming rising costs and high artist fees for the collapse. He's known to have sustained a considerable loss on the two Saturday shows held at Knebworth this past August, headlined by Led Zeppelin.

Elsewhere, promoters speak in optimistic but realistic terms. Mel Bush reports the concert scene as "healthy," but warns that the rising cost of tickets could deter audiences.

"It costs a lot of money to stage a pop show, and some promoters are going to have to get 100% attendance to break even. If they only get 85%, then they're going to lose a lot of money."

Andrew Miller is cautious: "There's no doubt that the recession is making itself felt, with the result that some acts are finding it hard to sell out. But top bands still have no problem on that score. Gallagher & Lyle sold out for me eight weeks in advance, and Supertramp sold out their four Wembley dates within one week.

"The real problem is Value Added Tax. I believe most promoters have not yet passed the increase on to the public, because they're afraid of the effect it will have."

Ric Dixon of Kennedy Street Enterprises notes, "Costs are rising everywhere, but British rock fans still get a good bargain. Ticket prices have to be realistic, but they're highly competitive with levels on the Continent."

Finally, Derek Block says, "Business is as buoyant as ever. I'm confident for the future of live pop and rock concerts."

Platinum Pairing

MADRID–Latest album by adult-child duo, Enrique Y Ana, has topped the 500,000 mark, reportedly the highest unit sales achieved by a single LP in this market. The pair was recently presented with a platinum disk for the achievement by Hispavox, which made a similar award to television personality, Jose Maria Inigo. His championship of Enrigue Y Ana on his "Fiesta" program is acknowledged as their first major career break.

JUVENILE RIOT–Britain's Cliff Richard signs a copy of his "Rock'n'Roll Juvenile" album for a fan at EMI's HMV retail location in London's Oxford St. It was one of 1,400 copies he signed there, as 5,000 reported fans crammed *the store and overflowed into the street outside, forcing police to lock the* doors and declare the store closed for the day. Richard celebrates 21 years of U.K. hit records this month.

Malaco's 'Groove' For World Through WEA

By ADAM WHITE

NEW YORK–Fern Kinney's "Groove Me," top 10 disco hit in the U.S. from TK-distributed Malaco Records, is being rush-released overseas by WEA International.

CBS Records International handles most TK product abroad–including Anita Ward's "Ring My Bell," currently or recently top 10 in virtually every world market–but the terms of Malaco's deal with TK allows the Jackson, Miss., label to set its own foreign distribution.

Malaco's Tommy Couch, coproducer of "Groove Me," explains that the firm generally prefers artist-by-artist, country-by-country arrangements. But on this occasion, reaction to the record demanded a worldwide pact with a major.

Only three were under consideration, as he tells it: CBS, WEA and Phonogram. Of these, WEA's Ertegun brothers displayed the most enthusiasm, and presumably the best financial terms.

Couch calls the company "aggressive" in its interest, and will consider placing future properties there.

In fact, the first major hit of the Southern firm's 10-year existence was distributed by Atlantic: King Floyd's 1970 original version of

(Continued on page 62)

EVEN INTEREST IN MAINLAND CHINA

Tsui: New Eastern Superstar?

By HANS EBERT

HONG KONG–After Canto-rock, Canto-MOR?

The first artist signed to CBS/Sony in Hong Kong, Paula Tsui, has already been dubbed by some local industryites "the Chinese answer to Debby Boone," but the fact is that in an extremely short time, she's emerged as the most popular Chinese female recording artist in the region.

And whereas Canto-rock pioneer Sam Hui continues to gain widespread popularity in Japan, the soft-shoe sentimentality of Tsui's recordings has begun to make inroads into the People's Republic of China.

"We haven't received any direct orders from China," says Tony Lee, a&r chief of CBS/Sony (Hong Kong) Ltd. "But we are getting a great deal of feedback from dealers in Hong Kong saying that people here are now picking up two cassettes of Paula's recordings, one for their own use and one for taking into mainland China for their relatives. What's more, xerox copies of ordinary photographs of Paula are now being sold in that country."

Following the release of one album for Wing Hung Records which reportedly sold a modest 15,000 units, Tsui was signed to CBS/Sony in late 1977, a few months before the company officially began business. Her first album for the label, "On The Road Of Wind And Rain," released late last year, became an overnight success.

But what has caused the most interest has been Tsui's second album, released three months ago. "The first shipment, confirmed orders prior to release, was 150,000 units," claims Lee. "I think that was something of a record as far as the local industry was concerned.

"We were amazed at the response. In fact, the entire company went to the factory, pitched in and helped put records in the jacket sleeves. We just didn't have enough people assisting to meet the supply needs."

What has been the prime component in Tsui's sudden popularity? Says Lee, "I think we somewhat changed her image. Before she signed with us, she appealed to a slightly older audience. She was recording more Mandarin material at that time."

What CBS/Sony did was to have Tsui record six Cantonese songs and six Mandarin songs for the first album. And then for the second, have her record three Mandarin numbers, and nine in Cantonese.

"After all," explains Lee, "the market here is geared towards Cantonese material, so the move was a natural one to take. "The second album is slightly classier, in that we experiemented with different instrumentations and arrangements than was attempted for the first release.

"The songs are a bit more complicatd, musically. Certain things are pretty much drawn out, for instance, there's one track with a guitar solo that was meant to sound like George Benson.

"For the third album, we'll probably attempt to record a concept disk, something along the lines of 'Jonathan Livingston Seagull'–superficially simple, but with a philosophical content."

Lee also feels that Canto-rock, a combination of hard rock instrumentation and colloquial Cantonese lyricism, has perhaps run its course–which means that the average Chinese record buyer is now searching for something new, something musically more sophisticated. "Paula Tsui could be the answer," he says.

"Basically, she's a very, very good singer. Also, there is a slightly more poetic quality to her lyrics than, say, to Canto-rock. The subject matter is a combination of love and philosophy. Some of the material has been translated from Japanese songs, whereas we've also done new arrangements to traditional Chinese folk songs. That's probably a contributing factor to her present popularity in China.

"We've even received letters from

(Continued on page 62)

GERMAN TAPES HAUL YIELDS TOP TITLES

HAMBURG–The German group of the International Federation of Producers of Phonograms and Videograms (IFPI) is taking court action against two Hamburg record wholesalers, following the seizure by police of 50,000 alleged pirate cassettes.

The tapes, mostly of recordings high in the German charts, were shipped to the wholesalers by the Audiobel duplicating plant in Belgium, a company which has done custom duplication for K-tel, among other labels.

The police action was triggered when the Horten department store contacted the IFPI and asked for a check as to whether certain tapes it had acquired from one of the wholesalers were legitimate product.

The Federation branded them as counterfeit and, as a result of further investigations, were able to intercept a shipment of a further 50,000 cassettes to the second wholesaler.

Product involved included albums by Abba, the Bee Gees, Dire Straits, Jean-Michel Jarre and German tv compilation albums by K-tel and Phonogram.

The German IFPI group is claiming that the seized product was patently illicit because it was offered to the wholesalers at 3.50 marks ($1.60) per unit, when the average wholesale price of equivalent product is closer to 11 DM (about $5).

Concurrently with the German court action, the Belgian group of the IFPI is planning legal moves against Audiobel.

Rare Jazz On Aussie RCA Disk

SYDNEY–As part of its 50th anniversary celebrations, RCA Australia has released an album of special interest to jazz fans.

Entitled "The Immortal Jazz Classics," the 19-track disk features original RCA jazz recordings from the past half-century, many of which are highly sought after by collectors. Among the artists: Fats Waller, Bunny Berigan, Bob Scobey's Frisco Jazz Band, Dukes of Dixieland, Muggsy Spanier and his Ragtimers, Pete Fountain, Al Hirt and Erskine Hawkins.

As a bonus, a 12-inch single is included at no extra cost. This contains what purports to be the very first jazz recordings made. Dating from Feb. 26, 1917, the two tracks–"Dixie Jazz Band One Step" and "Livery Stable Blues"–are perfromed by the Original Dixieland Jazz Band, featuring Nick LaRocca, Larry Shields, Eddie Edwards, Henry Ragas and Tony Sbarbaro.

Adds RCA advertising manager, Paul Carter, "We've tried very hard to make lthe 12-inch single look like an original 78, by using the original black RCA Victor label." The album was conceived by consultant, Ron Wills, RCA house producer during the '60s.

Bliss Management

SYDNEY–Edith Bliss, newcomer discovered by ATV-Northern Songs (Billboard, Aug. 18, 1979) in Australia, has been signed for U.S. management by Roger Davies, manager of Highway (RSO) and Steve Kipner, and Lee Kramer, who handles Olivia Newton-John.

FLAPF CONVENTION

Rio Meeting Mulls Practical Matters

By MARY FISCHER

RIO DE JANEIRO—Modern techniques for manufacturing, marketing, distributing and promoting records and tapes were among the topics of the 11th annual convention of the Federacion Latino Americano de Productoras de Fonogramas (FLAPF) held here Sept. 14-16.

The meeting took on added importance due to the fact that the terms-annual meeting of the board of directors of the International Federation of Producers of Phonograms and Videograms (IFPI) met here for the first time, to focus attention on the piracy problem in Latin America.

The FLAPF gathering was marked this year by a lack of dry, legal-oriented issues. Instead the emphasis in round table meetings was on new marketing techniques and other commercial matters. Previously FLAPF, according to its bylaws, had restricted these meetings to the legal aspects of the record and tape business.

Participants from the 85-member companies heard speakers discussing home taping, antipiracy campaigns, industrialization and modernization conventions, the collection of royalties among the Latin American nations, and new marketing techniques.

A more open, lively atmosphere prevailed throughout the confab and the streamlining of the meeting process itself was greeted with enthusiasm by the delegates.

The conference, held at the Rio Sheraton here, attracted delegates from member companies from Bolivia, Argentina, Colombia, Costa Rica, Chile, El Salvador, Ecuador, Mexico, Peru, Uruguay, Venezuela and the host country, Brazil.

Assistance in this story provided by Dick Nusser.

A new president of FLAPF was elected for two years. He is Ricardo Gioscia, who heads the Palacio de la Musica, a major manufacturer, wholesaler and retailer of disks and tape with headquarters in Montevideo.

Out-going president Heinz Klinckwort of Mexico's Discos Peerless becomes the organization's first vice president, a new post. Orlando Parra of Asincol, the Columbian Record Assn., will be second vice president.

The IFPI panel included Nesuhi Ertegun, Stanley Gortikov, Dick Asher, Gillian Davies, George Meyerstein-Magret, Giuseppe Ornato and Esteban Garcia Moreneos.

Principal speaker was Dr Henry Jensen, who talked about antipiracy measures, Dr. Peter Ulrich of Mexico who spoke on new recording techniques; Dr. Miguel Angel Emery of Argentina, who discussed home copying and Joao Araujo of Brazil who spoke on promoting disks via discos and radio. Gillian Davies discussed the future of video cassettes in the Latin markets.

Monterey's Global Flavor

Yugoslavia's B.P. Convention Quartet with Bosko Petrovic on vibes, above, opens the International night at the 22nd annual Monterey Jazz Festival in California. Swedish pianist Davor Kajfes, circle, is deep concentration during his solos. Below from the left, Canada's flutist Moe Koffman plays soprano on one selection; Spain's Tete Montoliu performs with precise delicacy on the keyboard and Japan's "Sleepy" Matsumoto cuts deep tones on his tenor sax.

SEPTEMBER 29, 1979, BILLBOARD

Hauke's Philosophy: No Preconceptions

By WOLFGANG SPAHR

FRANKFURT—"A producer must be open to what's new, and yet not commercial. He must give the musician creative freedom. He mustn't think in terms of budgets. Music only becomes 'commercial' when the buying public makes it so."

The man speaking is Peter Hauke, producer of one of Europe's prime disco properties, Supermax, and owner of Rockiko Productions, which has just joined with WEA International (Billboard, Sept. 15, 1979) to deliver 10 new acts for the major.

Despite his current disco credentials, Hauke eschews the formula approach to this music just because it's the trend. Music happens; music is in the air, and brings musicians into studios.

"When I began to produce Nektar, years ago, people said it wouldn't sell, that it was totally uncommercial. Yet when success arrived, the music was suddenly 'commercial.'

"Three years ago I was taking the first Supermax tracks from company to company. Again, experts said it was monotonous, uncommercial. Now all that's forgotten and Supermax is 'commercial,' a 'trendsetter'."

Hauke's most recent project has been new band, Black Jack, signed to Berlin's Pinball Records. "The first album was made almost independently by my crew of musicians over the last nine months," he explains. "International feedback has been more than just positive, and I'm convinced that foreign audiences will love that album, which melds rock elements with music to dance to—and listen to."

Though he professes not to analyze trends, the producer feels tastes will turn once again to what he terms "listen-to" music. "We work day for day, and live in music 24 hours a day. That way, we get influenced by the music scene, and we influence it.

"Disco for me is not necessarily a direction. It's just that different styles and elements of music have been made danceable. When people are fed up with disco and dance music, they'll probably want 'listen-to' music again. Certainly that will soon show."

Hauke's preference is for the freelance approach. "As a freelancer, I do business with the companies whose chefs and a&r men are in the same groove as I am. Without Jurgen Otterstein, I would not regard Pinball as a partner for me. Without Siegfried Loch, I wouldn't have made long-term deals for my artists with WEA."

The producer's pact was negotiated in August with Loch and WEA International president, Nesuhi Ertegun. Hauke will work with fellow producers Kurt Hauenstein and Ingo Schanz, latter ex-a&r manager of Bellaphon Records. Outfit has its own studios, Hotline.

First productions under the WEA deal feature Einstein, Beau Katzmann and Bamboo. These and other Rockoko-originated acts will be promoted through the established WEA International network

London Interpop Exhibition: No Future

LONDON—Interpop '79, entrepreneur Nick Neubert's gallant attempt to establish a MIDEM in London, ended Sept. 7 in an atmosphere of despair.

The plush Connaught Rooms venue had been virtually deserted all through the five-day trade fair, which lost $35,000. Last year, its first, losses were around $100,000.

Neubert had some scathing comments to make about the U.K. industry. "It's been a very depressing experience," he says. "The conference sessions made money, but the trade fair seems to lost it. As many as 80 U.K. people who were fully paid up failed to attend and I'm totally at a loss to understand this."

He names CBS and Chrysalis as "absentee companies" contributing to the "ghost town" atmosphere of the event, and of RCA notes: "They sent in decorators on the first day to put up some posters, then nobody came till the day before the end, when the same decorators came to remove them."

RCA would doubtless say this is putting the cart before the horse, that lack of traffic made it pointless to man the stand. In fact, though it was claimed 127 companies had registered and 32 stands had been booked, RCA was the only major exhibiting.

Only the seminars and the talent showcase at which 11 acts performed live attracted any interest. The exhibition area itself never showed any sign of activity.

Neubert also hit out at trade organizations the British Phonographic Industry and the Music Publishers' Assn. which he described as "incredibly apathetic". "It's not a question of money, simply some moral support. Foreign journalists I've talked to during the week tell me European trade organizations are much stronger and more involved in this kind of event than those here."

Given the poor economic shape of the U.K. industry, Neubert is unlikely to put his head on the block a third time. Instead he is considering alternative plans for next year: concentration on the conference aspect possibly, or else a trade fair angled more to hardware than software. Even a public festival format has been mooted, with bands, presentations and star appearances in co-operation with a radio station.

"I said in the brochure for Interpop" concludes Neubert, "that trade fairs are made by those who take part in them. If participants don't turn up, then there is nothing that we as organizers can do about it."

U.K. PUBLISHERS

Seek To Control Xeroxing

LONDON—The Music Publishers' Assn here has distributed 100,000 copies of a new code of practice aimed at controlling the xerox copying of sheet music.

Unauthorized copying already costs many thousands of dollars in lost royalties, and the more pessimistic publishers regard it as a growing threat that could even force some of them out of business.

Johnson Dyer, former president of the MPA and initiator of the code, says "The biggest worry is that, unless something is done, there won't by any music left to copy. There are leading firms in printed music whose catalogs are only one-quarter the size of 10 years ago when photo-copying really started to spread—and there's been a steady decline in the actual number of companies over the same period."

The problem is that copying is very much a grey area, with infringements extremely hard to detect or police, and much of the relevant copyright law has not been tested.

The code, drawn up by 25 organizations representing composers, publishers, orchestras, colleges, libraries and music societies, recognizes these difficulties by taking a pragmatic approach. For instance, nine cases of acceptable copying are enumerated: when lost copies cannot be replaced in time for a performance, and so on.

Publishers feel it is the colleges and music socities that are among the most persistent offenders, and hope they will be among the most amenable to reform. They were cheered by the warm welcome accorded the code by Sir David Willcocks, director of the Royal College of Music, who discribes it as, "a wonderful first step to the solution of the problem."

Polygram Gets Local Acts In Malay Drive

By CHRISTIE LEO

KUALA LUMPUR—First fruits are evident of Polygram's drive for increased market share in Malaysia via local artists and repertoire.

Three locally produced albums have been released by the company in recent months, with the Alleycats' "Terima Kaseh" leading the sales pack after a sluggish start.

The thrust was blueprinted earlier this year under the auspices of Polygram's Southeast Asia chief, Norman Cheng (Billboard, March 24, 1979).

The payoff is not only improved market share in a country where local recordings command around 60% of sales, but also improved protection against piracy since the government increased penalties when Malaysian material is illegally plundered. International repertoire is not yet so stringently protected.

Key to Polygram's drive is Mohd Nasir, signed as an exclusive songwriter for local artists—it's the first time that a disk firm has employed a full-time lyricist—and as a producer, serving both the Malaysia branch office and the Singapore regional headquarters.

Nasir penned the lyrics for the Alleycats' LP, is working on material for the group's next release, and also has eight of the 12 titles on Normah Johari's debut album.

Though there's been criticism of Johari's offering for being too ambitious (covering pop, disco, soul and ballad stylings) and too amateur, the label is already planning a second record, convinced that the singer has potential for this market.

By profession an actor and painter, Nasir has honed his new craft over the past year. An early work was "Dosa," the Malay version of Freddie Aguilar's Asian smash, "Anak."

Polygram is also employing the services of Radio-Television Malaysia's top-rated arranger and group leader, Ooi Eow Jin, as musical director, involving production and arranging duties.

Polygram's competition includes local companies (Hup Hup is acknowledged as market leader) and multinationals like EMI long-established and with a substantial Malaysian roster, and WEA, which formed its own company here last year and has already acquired several local names.

• Polygram's Southeast Asia business is also being boosted by Sam Hui, whose new album has reportedly sold over 140,000 copies in his native Hong Kong, and approximately 50,000 to date in Malaysia (where negotiations are in progress for concert dates) and Singapore.

Canto-rock pioneer Hui's last release, movie soundtrack to "The Contract," shifted more than 500,000 units, probably the largest-selling Chinese disk in the region to date. And this excludes Japan, where "The Contract" recently opened in 150 cinemas nationwide. Polygram in that market is looking to total sales of 300,000.

DECCA LEASES TRACKS

Moodies Album In K-tel $6M Drive

LONDON—K-tel plans a $6 million television drive on records in Britain this fall if and when the strike presently blacking the nation's commercial network (Billboard, Sept 22, 1979) is resolved. It will be spearheaded by compilation albums of the Moody Blues and Elvis Presley, the former linked up with the group's first U.K. concerts in six years.

The company's local managing director, Colin Ashby, revealed these plans at K-tel's recent sales presentation in Malta.

The Moodies' release, entitled "Out Of This World," not only coincides with the group's live appearances, but marks one of the few occasions that Decca Records has leased contemporary repertoire to a tv merchandising firm such as K-tel.

The label has long been a holdout in this sphere. Ironically, the deal comes as Decca announces its first financial losses in 25 years, with the records/audio/tv division profits in the red to the tune of $3.8 million last year (compared to a profit of $1 million during the previous 12 months).

Decca will be adding its muscle to the K-tel campaign valued at over $650,000 according to Ashby, with reactivation of the Moody Blues' classic single, "Nights In White Satin," which is also in the compilation. The group is performing four dates at the end of October, with two at London's Wembley arena.

Actually, Ashby acknowledges that the tv strike might well drag on to the end of next month. In the event of the blackout continuing, he says, "we are preparing alternative strategy which includes press, radio and promotion."

The K-tel chief continues: "By pursuing those activities, the new Don Williams album, 'New Horizons,' has already shipped gold. Williams is about to tour, and the album will do well without television. As soon as the commercial stations are back, though, we will be hitting very hard.

"We're lucky that we've bought heavily right until Christmas. In the past, we have tended to plan short-term, but fortunately this time, because we did commit ourselves back in June, we have plenty of airtime when we need it."

The irony of the tv strike's effect on companies such as K-tel has not escaped observers here. In the absence of their prime medium, the mass merchandisers are being forced to follow in the traditional promotion and advertising footsteps of the mainstream record labels.

This, after tv advertising has become almost *de rigeur* for those mainstream firms, seeking to exploit to the fullest their blue chip, high (artist) royalty album product.

Nevertheless, several tv merchandisers in Britain have been moving closer to the industry mainstream since before the strike. K-tel is the most conspicuous in this respect, via its recent deal with A&M to promote that label's current and new artists in a tv package, "Seasons," and via its joint venture with Creole Records to boost the career of Ruby Winters.

Malaco's 'Groove' Rushed Overseas By WEA Intl.

• *Continued from page 60*

"Groove Me," on Malaco's sister label, Chimneyville.

WEA has Kinney's record for every overseas market except Brazil (where K-tel is the licensee) and will issue it on the WEA International label, with a Malaco logo.

Couch sees best sales prospects in Germany, Australia and Britain. In the last-named market, ironically, Kinney's fellow Malaco artists, Dorothy Moore and James Bradley, are signed to CBS. The major also has U.K. rights to Kinney's 1978 duet with Frederick Knight, "Sweet Life," which might be reissued there if "Groove Me" is a hit.

Admits Couch: "CBS in Britain wanted Fern's record."

Kinney and Moore were once members of the Poppies, known for their 1966 hit on Epic, "Lullaby Of Love." And Kinney's first label when she left that group for a solo career? Atlantic.

Kinney will be undertaking foreign promotion dates next month, coinciding with the release of her album. In the U.S., the LP is shipping now.

Also shipping soon is Dorothy Moore's new package, at which point Couch will start shopping for fresh foreign affiliations for her, at present, the only commitment is to CBS U.K. Moore is most closely identified overseas (as in her American homeland) with "Misty Blue," a 1976 hit.

And Malaco is also planning to launch one of its newest names, rock singer Mary Burns, via the Australian market.

The company's sub-publisher distributed some demos of Burns, and caught the attention of K-tel's new label venture there, Arrival Records, which will release the singer's first album in October. Couch hopes to use the market as a springboard to wider world success.

"We recognize the importance and value of overseas markets," says the Malaco executive, noting the U.S. share (now estimated at around 35%) of global record sales, and the accompanying trend for that American share to decrease.

HELP FOREIGN TALENT TOUR U.S. MARKET

NEW YORK—An innovative aspect of the recently formed Moonlight Management and Productions Company based in Westport, Conn., is that the company is planning to offer U.S. management services for international acts coming to the U.S., as well as helping out American acts wanting to tour abroad.

Mel Baister, president and partner in the company with Paul Ahern, says that no matter how well versed a European manager may be on the American market, he still will not know everything about the American market in order to make the best record and tour deals.

Baister has managed Wishbone Ash and the Climax Blues Band and was vice president of international artist development for Lebar-Krebs Management, while Ahern is the manager of Boston. Moonlight's initial international project is Boston's first tour of Europe, now in progress.

Baister says he is not just looking for established European and Japanese acts, but also new acts to represent in the U.S. The needs of the individual act should determine Moonlight's involvement with it, ranging from tour management to a U.S. partnership with the band's foreign management.

Hansa Conference Affirms Indie Status & Optimism

LONDON—Hansa Productions, source of such prime international properties as Boney M and Amii Stewart, must retain its independent status, delegates to the company's recent U.K. sales conference were told.

"We have two very good deals with WEA and Ariola," said Hansa chief, Peter Meisel, "which are important to us, and they've proved to be strong partners." But, he continued, the company is "still open to do business with any other label, no matter how small. We will continue to place our acts with those labels which can do the best job."

Claiming international sales of 75 million singles and albums during the past year, the West German operation was entitled to be in optimistic mood. Representatives from Germany, Benelux, France, Spain, Mexico and Australia heard Meisel stress the need to seek out new directions.

"In Europe, Hansa has built an image of producing a lot of black disco music and while that's good, we're also involved in other areas of music, and constantly branching out in fresh directions.

"For instance, I'm convinced it's only a matter of time before new acts like Japan and Angletrax break big in the U.K. and elsewhere.

"Make no mistake," stressed Meisel, "there's a lot of talent in Britain, probably more than anywhere else, and much of it is now right for the U.S. market—where we're expecting to break British acts in the coming year."

New product showcased at the confab included Boney M's "Oceans Of Fantasy" album, and singles from Viola Mills, Amii Stewart and Precious Wilson.

Trudi Meisel dwelt on Hansa's track record with newcomers, particularly Stewart. During the nine months since she first broke with her disco-driven revival of "Knock On Wood," that disk has sold 4.5 million copies, and the followup, updating "Light My Fire," has passed the 1.2 million mark to date.

Superstar Tsui

• *Continued from page 60*

there saying that her music has been a great form of inspiration to them. Canto-rock material tends to deal in generalizations. Paula's material is much more personal. It brings back a romantic element that's presently lacking in Chinese music being created today."

Tsui's appeal is not restricted to Hong Kong and China. She's developed a strong following in the Chinese communities throughout the world, including Los Angeles, San Francisco, New York, London and Southeast Asia, and recently undertook a concert tour of the U.S. and Canada.

Thomas Cuts Live

NEW YORK—Latest album by American r&b artist, Timmy Thomas, was recorded live at Johannesburg's Milner Park Stadium, featuring local South African musicians, Spirits Rejoice, and backup group, Joy. The disk, produced by Thomas and Mark Fine, with engineering handled by Greg Cutler, is released on TK Records' Glades label.

DJM To London

LONDON—London Records will represent DJM in Canada under the terms of a license deal negotiated between DJM's Stephen James and London vice president Alice Koury, during James' recent trip to the US.

First product will be new album releases by John Mayall and Unique. Excluded from the arrangement are all Elton John titles, which are still licensed to MCA.

Billboard Hits Of The World®

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BRITAIN
(Courtesy Music Week)
As of 6-22/76
SINGLES

This Week	Last Week	
1	2	CARS, Gary Numan, Beggars Banquet
2	1	WE DON'T TALK ANYMORE, Cliff Richard, EMI
3	4	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
4	7	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.
5	6	LOVE'S GOTTA HOLD ON ME, Dollar, Carrere
6	5	STREET LIFE, Crusaders, MCA
7	3	BANG BANG, B. A. Robertson, Asylum
8	NEW	MESSAGE IN A BOTTLE, Police, A&M
6	8	JUST WHEN I NEEDED YOU MOST, Randy Vanwarmer Island
10	6	ANGEL EYES Roxy Music, Polydor
11	23	6TRUT YOUR FUNKY 6TUFF, Frantique, Philadelphia Intl
12	16	REGGAE FOR IT NOW Bill Loveday, Charisma
13	12	GOTTA GO HOME, Boney M, Atlantic/Hansa
14	24	SAIL ON, Commodores, Motown
15	21	GONE GONE GONE, Johnny Mathis, CBS
16	26	CRUEL TO BE KIND, Nick Lowe, Radar
17	10	MONEY, Flying Lizards, Virgin
18	14	DUCHESS, Stranglers, United Artists
16	11	GANGSTERS, Specials, 2 Tone
20	17	LOST IN MUSIC, Sister Sledge, Atlantic
21	27	TIME FOR ACTION, Secret Affair, I-Spy
22	25	BOY OH BOY, Racey, RAK
23	37	THE PRINCE, Madness, 2 Tone
24	19	I DON'T LIKE MONDAYS, Boomtown Rats, Ensign
25	31	SLAP AND TICKLE, Squeeze, A&M
26	33	SINCE YOU'VE BEEN GONE, Rainbow, Polydor
27	35	KATE BUSH LIVE ON STAGE, EMI
28	28	TOMORROW'S GIRLS, U K Subs, Virgin
29	NEW	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
30	30	GET IT RIGHT NEXT TIME, Gerry Rafferty, United Artists
31	13	OOH WHAT A LIFE, Gibson Brothers, Island
32	22	WHEN YOU ARE YOUNG, Jam, Polydor
33	29	SOMETHING THAT I SAID, Ruts, Virgin
34	NEW	BACK OF MY HAND, Jags, Island
35	NEW	WHATEVER YOU WANT, Status Quo, Vertigo
36	NEW	YOU CAN DO IT, Al Hudson & Soul Partners, MCA
37	15	AFTER THE LOVE HAS GONE, Earth, Wind & Fire, CBS
38	NEW	DIM ALL THE LIGHTS, Donna Summer, Casablanca
39	20	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M
40	NEW	NIGHTS IN WHITE SATIN, Dickies, A&M

LPs

This Week	Last Week	
1	NEW	THE PLEASURE PRINCIPLE, Gary Numan, Beggars Banquet
2	1	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
3	29	ROCK 'N' ROLL JUVENILE, Cliff Richard, EMI
4	2	DISCOVERY, Electric Light Orchestra, Jet
5	3	SLOW TRAIN COMING, Bob Dylan, CBS
6	38	STRING OF HITS, Shadows, EMI
7	5	I AM, Earth, Wind & Fire, CBS
8	8	PARALLEL LINES, Blondie, Chrysalis
9	4	THE BEST DISCO ALBUM IN THE WORLD, Various, Warner Bros
10	7	VOULEZ VOUS, Abba, Epic
11	11	REPLICAS, Tubeway Army, Beggars Banquet
12	6	BREAKFAST IN AMERICA, Supertramp, A&M
13	NEW	JOIN HANDS, Siouxsie and the Banshees, Polydor
14	6	OUTLANDOS D'AMOUR, Police, A&M
15	10	STREET LIFE, Crusaders, MCA
16	13	NIGHT OWL, Gerry Rafferty, United Artists
17	23	MANIFESTO, Roxy Music, Polydor
16	17	MIDNIGHT MAGIC, Commodores, Motown
19	16	HIGHWAY TO HELL, AC/DC, Atlantic
20	18	MORNING DANCE, Spyro Gyra, Infinity
21	15	DOWN TO EARTH, Rainbow, Polydor
22	21	INTO THE MUSIC, Van Morrison, Vertigo
23	20	WELCOME TO THE CRUISE, Judie Tzuke, Rocket
24	16	SOME PRODUCT CARRI ON Sex Pistols, Virgin
25	14	TUBEWAY ARMY, Beggars Banquet
26	12	MANILOW MAGIC, Barry Manilow, Arista
27	24	THE BEST OF THE DOOLEYS, GTO
28	2?	EXPOSED, Mike Oldfield, Virgin

CANADA
(Courtesy Canadian Recording Industry Assn.)
As of 9/16/79
SINGLES

This Week	Last Week	
1	3	MY SHARONA, The Knack, Capitol
2	1	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
3	2	BORN TO BE ALIVE, Patrick Hernandez, Columbia
4	NEW	POP MUZIK, M, Sire
5	7	LEAD ME ON, Maxine Nightingale, RCA
9	NEW	DRIVER'S SEAT, Sniff 'n' The Tears, Atlantic
7	11	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M
8	14	MAIN EVENT, Barbra Streisand, Columbia
6	NEW	CRUEL TO BE KIND, Nick Lowe, CBS
10	6	GOODBYE STRANGER, Supertramp, A&M
11	5	BAD GIRLS, Donna Summer, Casablanca
12	17	LET'S GO, The Cars, Elektra
13	16	I WANT YOU TO WANT ME, Cheap Trick, Columbia
14	8	GOLD, John Stewart, RSO
15	20	MAKIN' IT, David Naughton, RSO
16	12	GOOD TIMES, Chic, Atlantic
17	6	LOGICAL SONG, Supertramp, A&M
18	NEW	LONESOME LOSER, Little River Band, Capitol
16	4	RING MY BELL, Anita Ward, TK
20	10	MAMA CAN'T BUY YOU LOVE, Elton John, MCA

LPs

This Week	Last Week	
1	1	BREAKFAST IN AMERICA, Supertramp, A&M
2	6	IN THROUGH THE OUT DOOR, Led Zeppelin, Atlantic
3	2	GET THE KNACK, Capitol
4	5	AT BUDOKAN, Cheap Trick, Epic
5	4	DISCOVERY, ELO, Jet
6	3	CANDY-O, Cars, Elektra
7	8	THE CARS, Elektra
8	9	VOULEZ VOUS, Abba, Atlantic
6	7	BAD GIRLS, Donna Summer, Casablanca
10	NEW	SLOW TRAIN COMING, Bob Dylan, Columbia
11	14	I AM, Earth, Wind & Fire, Columbia
12	10	HOT SHOT, Trooper, MCA
13	NEW	LOW BUDGET, Kinks, Arista
14	12	DYNASTY, Kiss, Casablanca
15	13	THE GAMBLER, Kenny Rogers, United Artist
19	NEW	FLASH IN THE PAN, Epic
17	NEW	MILLION MILE REFLECTIONS, Charlie Daniels Band, Epic
18	18	RUST NEVER SLEEPS, Neil Young & Crazy Horse, Reprise
19	17	BACK TO THE EGG, Wings, CBS
20	NEW	52nd STREET, Billy Joel, CBS

WEST GERMANY
(Courtesy Der Musikmarkt)
As of 6/24/79
SINGLES

This Week	Last Week	
1	1	EL LUTE, Boney M, Hansa
2	2	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
3	3	SO BIST DU, Peter Maffay, Telefunken
4	10	WE DON'T TALK ANYMORE, Cliff Richard, EMI
5	5	MOSKAU, Dschinghis Khan, Jupiter
6	6	I DON'T LIKE MONDAY, Boomtown Rats, Mercury
7	11	BOY OH BOY, Racey, RAK
8	8	BRIGHT EYES, Art Garfunkel, CBS
6	15	DAS LIED VON MANUEL, Manuel & Pony, Polydor
10	6	A WALK IN THE PARK, Nick Straker Band, Telefunken
11	7	POP MUZIK, M, MCA
12	4	RING MY BELL, Anita Ward, TK
13	12	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
14	18	KINGSTON KINGSTON, Lou & The Hollywood Bananas, Hansa Intl
15	14	GLORIA, Umberto Tozzi, CBS
16	16	1 2 3-4 RED LIGHT, Teens, Hansa Intl
17	24	UNDER FIRE, Claut, Carrere
18	25	I WANT YOU TO WANT ME, Cheap Trick, Epic
19	22	MY SHARONA, The Knack, Capitol
20	21	HOT STUFF, Donna Summer, Casablanca
21	13	KNOCK ON WOOD, Amii Stewart, Hansa Intl
22	NEW	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, Decca
23	19	VOULEZ VOUS, Abba, Polydor
24	17	DO TO ME, Smokie, RAK
25	20	BAD GIRLS, Donna Summer, Casablanca
26	NEW	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
27	NEW	EIN HERZ FUER KINDER, Andrea Jurgens, Ariola
28	23	SUNDAY GIRL, Blondie, Chrysalis
29	30	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
30	28	SOME GIRLS, Racey, RAK

LPs

This Week	Last Week	
1	1	EVE, Alan Parsons Project, Arista
2	NEW	DIE STIMME DER PRAERIE, Ronny, K-tel
3	2	STEPPENWOLF, Peter Maffay, Telefunken
4	NEW	TRIUMPF DER GOLDENEN STIMME, Karel Gott, Polydor
5	4	ZAUBER DER GITARRE, Ricky King, Epic
6	3	BREAKFAST IN AMERICA, Supertramp, A&M
7	5	TRAEUMEREIEN, Richard Clayderman, Telefunken
8	9	COMMUNIQUE, Dire Straits, Vertigo
6	8	VOULEZ VOUS, Abba, Polydor
10	11	DSCHINGHIS KHAN, Dschinghis Khan, Jupiter
11	7	DIRE STRAITS, Vertigo
12	10	DYNASTY, Kiss, Casablanca
13	15	HAIR, Soundtrack, RCA
14	NEW	SOUVENIERS ASUS GRIECHENLAND, Francis Goya & Les Helleniques, K-tel
15	9	LIVE KILLERS, Queen, EMI
16	13	DISCOVERY, Electric Light Orchestra, Jet
17	14	ANGEL STATION, Manfred Manns Earthband, Bronze
18	18	GONE TO EARTH, Barclay James Harvest, Polydor
16	19	BAD GIRLS, Donna Summer, Casablanca
20	17	HIGHWAY TO HELL, AC/DC, Atlantic

JAPAN
(Courtesy Music Labo)
As of 9/17/79
SINGLES

This Week	Last Week	
1	1	KANPAKU SENGEN, Masashi Sada, Freefright (KK Masashi)
2	9	SEXIAL VIOLET NO. 1, Masahiro Kuwana, RCA (Nichion)
3	2	GINGATETSUDO 999, Godiego, Nippon Columbia (NTV)
4	3	CALIFORNIA CONNECTION, Yutaka Mizutani, For Life (NTV)
5	5	OMOIDEZAKE, Sachiko Kobayashi, W. Pioneer (Daiichi)
6	7	SMILE ON ME, George Yanagi & Rainy Wood, Bourbon (Freeway)
7	4	AMERICAN FEELING, Circus, Alfa (Alfa)
8	8	YOAKE, Chiharu Matsuyama (STV Pack)
6	6	OMOISUGOSHI-MO-KOI-NO-UCHI, Southern All Stars, Victor (PMP)
10	NEW	SHINAYAKA-NI-UTATTE, Momoe Yamaguchi, CBS/Sony (Tokyo)
11	10	POLAR STAR, Junko Yagami, Discomate (Yamaha)
12	NEW	YUUKI-GA-AREBA, Hideki Saijou, RCA (Geiei)
13	16	YOSEBA IINONI, Yoshi Itoh-Happy & Blue, Canyon (Victor)
14	12	OYAJI-NO-UMI, Kenkichi Muraki, Philips (Yusen)
15	13	SHINJUNKU MINATOMACHI, Shinichi Mori, Victor (Mori)
19	14	NIJI-TO SNEAKER HO-KORO, Tulip, Express (Shinko)
17	16	BREAKFAST IN AMERICA, Supertramp, A&M (PMP)
18	20	AI NO-SUICHUKA, Keiko Matsuzaka, Columbia (Nichion)
19	17	WANTED, The Dooleys, GTO (PMP)
20	NEW	KISS IN THE DARK, Pink Lady, Victor (Intersong)

LPs

This Week	Last Week	
1	1	GINGATETSUDO 999, Original Sound Track, Columbia
2	2	10 NUMBERS CARAT, Southern All Stars, Victor
3	5	BREAKFAST IN AMERICA, Supertramp, A&M
4	3	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
6	4	NEW HORIZON, Circus, Alfa
6	9	OLIVE, Yumi Matsutoya, Express
7	9	YUME KUYOU, Masashi Sada, Warner Pioneer
8	7	VOULEZ VOUS, Abba, Discomate
9	8	MORNING, Satoshi Kishida, CBS/Sony
10	12	ALICE 7, Alice, Toshiba EMI
11	11	NECHU JIDAI, Sound Track, For Life
12	10	IKUE JISHIN, Ikue Sakakibara, Columbia
13	13	HEART, Keiko Kizukoshi, Polydor
14	14	MORNING ISLAND, Sadao Watanabe, Victor
15	15	YOKOHAMA, George Yanagi & Rainy Wood, Tokuma
16	16	BAD GIRLS, Donna Summer, Victor
17	NEW	UCHU SENKAN YAMATO, Original Sound Track, Columbia
18	18	SORA-O TOBU TORI NO YOUNI, Chiharu Matsuyama, Canyon
16	NEW	GET THE KNACK, The Knack, Capitol
20	NEW	KUWANA NO S, Masahiro Kuwana, RCA

AUSTRALIA
(Courtesy Kent Music Report)
As of 9/18/79
SINGLES

This Week	Last Week	
1	1	MY SHARONA, Knack, Capitol
2	2	UP THERE CAZALY, Two-Man Band, Fable
3	4	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
4	3	SOME GIRLS, Racey, RAK
5	5	RING MY BELL, Anita Ward, TK
6	6	GOLD, John Stewart
7	9	YOU CAN'T CHANGE THAT, Raydio, Arista
8	7	COOL FOR CATS, UK Squeeze, A&M
6	8	REUNITED, Peaches & Herb, Polydor
10	10	ONE WAY TICKET, Eruption, RCA
11	11	POP MUZIK, M, MCA
12	13	HIT AND RUN, Jo Jo Zep & Falcons, Mushroom
13	18	DON'T BRING ME DOWN, ELO, Jet
14	12	BRIGHT EYES, Art Garfunkel, CBS
15	NEW	HOT SUMMER NIGHTS, Night, Planet
19	19	BORN TO BE ALIVE, Patrick Hernandez, CBS
17	15	BAD GIRLS, Donna Summer, Casablanca
16	17	BAD CASE OF LOVIN' YOU, Robert Palmer, Island
19	14	LIGHT MY FIRE, Amii Stewart, RCA
20	NEW	WE ARE FAMILY, Sister Sledge, Cotillion

LPs

This Week	Last Week	
1	2	DISCOVERY, ELO, Jet
2	1	GET THE KNACK, Knack, Capitol
3	3	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
4	5	FIRST UNDER THE WIRE, Little River Band, Capitol
5	7	DYNASTY, Kiss, Casablanca
6	4	ENGLISH HISTORY, Jon English, Mercury
7	6	THE VERY BEST OF LEO SAYER, Chrysalis
8	8	BREAKFAST IN AMERICA, Supertramp, A&M
9	13	5, J.J. Cale, Shelter
10	12	BOMBS AWAY DREAM BABIES, John Stewart, RSO
11	10	BACK TO THE EGG, Wings, MPL
12	6	RUST NEVER SLEEPS, Neil Young & Crazy Horse, Reprise
13	11	FATE FOR BREAKFAST, Art Garfunkel, CBS
14	16	NO EXIT, The Angels, Albert
15	14	BAD GIRLS, Donna Summer, Casablanca
16	15	SCREAMING TARGETS, Jo Jo Zep & The Falcons, Mushroom
17	19	GRAFFITI CRIMES, Mi-Sex, CBS
18	NEW	SLOW TRAIN COMING, Bob Dylan, CBS
16	18	COOL FOR CATS, UK Squeeze, A&M
20	NEW	CANDY O, The Cars, Elektra

HOLLAND
(Courtesy TROS Radio)
As of 6/18/76
SINGLES

This Week	Last Week	
1	1	QUIEREME MUCHO, Julio Iglesias, CBS
2	2	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
3	3	WE DON'T TALK ANYMORE, Cliff Richard, EMI
4	7	SURF CITY, Jan & Dean, Dureco
5	5	GOTTA GO HOME/EL LUTE, Boney M, Ariola
6	18	A BRAND NEW DAY, Wiz Stars, EMI
7	9	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
8	13	WILLEM, Willem Duyn, Philips
6	6	CAN'T STAND LOSING YOU, Police, A&M
10	8	GIVE UP YOUR GUNS, The Buoys, EMI
11	12	ANGEL EYES, Roxy Music, Polydor
12	16	MARCHING ON, B Z N, Mercury
13	4	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
14	15	BEAT THE CLOCK, Sparks, Virgin
15	11	EENY MEENY MINY MOE, Luv, Philips
16	17	DADDY, Pussycat, Bovema/Negram
17	10	YOU CAN'T CHANGE THAT, Raydio, Arista
18	19	WE'VE GOT LOVE, Peaches & Herb, Polydor
16	NEW	SAIL ON, Commodores, Motown
20	NEW	IK ZOEK EEN MEISJE, Jan En Zwaan, Polydor

ITALY
(Courtesy Germano Ruscitto)
As of 9/18/76
LPs

This Week	Last Week	
1	2	L.A. & N.Y., Alan Sorrenti, EMI
2	6	BANANA REPUBLIC, L. Dalla, F. De Gregori, RCA
3	1	GLORIA, Umberto Tozzi, CGDMM
4	3	CHICAS, Miguel Bose, CBS/CGDMM
5	4	IN CONCERTO, Fabrizio De Andre, Ricordi
6	6	BAD GIRLS, Donna Summer, Durium
7	7	DALLA, Lucio Dalla, RCA
8	NEW	GELATO AL CIOCCOLATO, Pupo, Baby/CGDMM
6	8	PLASTEROID, Rockets, Rockland/CGDMM
10	5	SOLI, Adriano Celentano, Clan/CGDMM
11	10	FLORIAN, Le Orme, Philips/Phonogram
12	13	I AM, Earth, Wind & Fire, CBS/CGDMM
13	NEW	MYSTIC MAN, Peter Tosh, Rolling Stones/EMI
14	15	BREAKFAST IN AMERICA, Supertramp, A&M
15	20	BRIVIDO DIVINO, Donatella Rettore, Ariston/Ricordi
16	12	CATAUTORI SRL, Various, Ricordi
17	18	BACK TO THE EGG, Wings, EMI
18	19	XXVIII RACCOLTA, Fausto Papetti, Durium
16	17	MUNICH ALBUM, Patty Pravo, RCA
20	NEW	GIANTS, Giants, Polydor/Polygram

SPAIN
(Courtesy El Gran Musical)
As of 9/22/79
SINGLES

This Week	Last Week	
1	1	RING MY BELL, Anita Ward, Epic
2	2	GLORIA, Umberto Tozzi, Epic
3	3	LADY LAURA, Roberto Carlos, CBS
4	9	ONE WAY TICKET, Eruption, Ariola
5	5	GETTING CLOSER, Wings, EMI
9	4	BORN TO BE ALIVE, Patrick Hernandez, CBS
7	NEW	ME LLAMAS, Jose Luis Perales, Hispavox
8	6	LAMA DING DONG, Rocky Sharpe & The Replays, Movieplay
6	10	VOULEZ VOUS, Abba, Columbia
10	8	SUPER SUPERMAN, Miguel Bose, CBS

LPs

This Week	Last Week	
1	2	BREAKFAST IN AMERICA, Supertramp, A&M
2	1	DISCO DE ORO DE EPIC VOL. 2, Various, Epic
3	4	24 EXITOS DE ORO, Julio Iglesias, Columbia
4	3	16 GRANDES EXITOS DE SIEMPRE, Richard Clayderman, Hispavox
5	5	ROCIO DURCAL CANTA A JUAN GABRIEL VOL. 3, Rocio Durcal, Ariola
6	9	BAD GIRLS, Donna Summer, Fonogram
7	7	COMMUNIQUE, Dire Straits, Fonogram
8	9	BACK TO THE EGG, Wings, EMI
6	8	VOULEZ-VOUS, Abba, Columbia
10	NEW	DISCOVERY, Electric Light Orchestra, Jet

SOUTH AFRICA
(Courtesy Springbok Radio)
As of 6/22/79
SINGLES

This Week	Last Week	
1	1	POP MUZIK, M, MCA
2	4	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
3	3	MY LOVE, Joe Dolan, Pye
4	2	SOME GIRLS, Racey, RAK
5	NEW	SOMETIMES WHEN WE TOUCH, Dan Hill, 20th Century
6	NEW	FIRE, Pointer Sisters, Planet
7	7	RING MY BELL, Anita Ward, Epic
8	5	FACE IN THE MIRROR, Century, Telefunken
6	9	BORN TO BE ALIVE, Patrick Hernandez, RPM
10	8	GOOD TIMES, Chic, Atlantic

MEXICO
(Courtesy Enrique Ortiz)
As of 9/15/79
SINGLES

This Week	Last Week	
1	4	BORN TO BE ALIVE, Patrick Hernandez, Gamma
2	1	CHIQUITITA, Abba, RCA
3	7	LO QUE NO FUE, NO SERA, Jose Jose, Ariola
4	8	QUERERTE A TI, Angela Carrasco, Ariola
5	2	QUE ME PERDONE TU SENORA, Manoella Torres, CBS
9	NEW	BOOGIE WOOGIE DANCIN' SHOES, Claudja Barry, Chrysalis
7	NEW	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer, Motown
8	3	HASTA QUE AMANEZCA, Juan Sebastian, Musart
6	5	MI PRIMER AMOR, Jose Augusto, Capitol
10	NEW	AL FINAL, Emmanuel, RCA

FOR FALL SALES

Fresh Canadian Product Primed

TORONTO Record companies are putting the finishing touches to marketing campaigns for a massive fall releases schedule on Canadian talent productions

Already shipped or planned for fall releases include LPs by established acts such as Trooper, Bob Segarini, the Battered Wives, Stampeders, Crowness, Dutch Mason Blues Band, Cana, Dale Jacobs, Hellfield, Zwol, Chilliwack, Anne Murray, Bruce Cockburn, FM, Neil Young, Joni Mitchell, Paul Anka, The Good Brothers, Rick Gilder, Shooter, Dan Hill, Ronnie Hawkins, Maynard Ferguson and Patsy Gallant

In Ontario, the retail incentive to boost initial orders on Canadian productions is strong with the provincial lottery Half-Back program, which allows Wintario lottery tickets to be used as discount coupons, worth 50 cents, when purchasing disks by Canadian performers, producers, songwriters or arrangers. The Half-Back program expires at the end of this month

Retailers are also keyed to upfront news provided by the respective labels of major support for each of these acts, combined with co-op advertising programs Radio support is also likely to be considerable for many of the new releases with the 30% Canadian content regulations, established in 1971 by the Canadian Radio/Television and Telecommunications Commission.

Adding to the momentum of fall releases by Canadian acts financed and/or distributed by major labels is a steady flow of one-shot productions from Beginning now labels trying to get a foot in the door

Among these is new Tube Records, an offshoot of Toronto night club the Picadilly Tube According to the new label's resident producer, and radio personality on the powerful AOR outlet, CHUM-FM, the label's philosophy is simply to provide an outlet for hot new talent to be heard by the general public

Tube Records is using a remote truck to capture the bands on wax at the Picadilly Tube club All product is being distributed by JC Enterprises Land carries an affordable $4.99 suggested list price

Without concept of mixing club talent with a record label narrowly beats EI Mocambo owner Mike Baird's concept to the gate He plans to kick off his own EI Mocambo Records shortly, with the aid of local artist Jack Scott Bob Segarini, according to a source close to this deal, all this talent is to be done to launch this label is a deal for national distribution

Jeff Plexman is another enterprenear with his own record shop from in sales of Canadian productions Billing himself as Nash The Slash on stage, the progressive rock instrumentalist started his own Cut Throat Records close to a year back and for less than $500, recorded his own LP after being painfully turned down by a&r departments who found him to be too avant-garde for this market

To date, he has sold 7,000 units of his extended-play single and has just completed his first LP titled "Dreams And Nightmares" Advance sales on the LP, Plexman reports, are over the break-even mark with several thousand pre-guaranteeing orders of 5,000 units between them

Four Doubles Debut Via CBS

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Spots set for television are 30 and 60 seconds in length and are being keyed for most provinces in the country, except Ontario and Quebec

One of the distinctive features of the campaign centres on the "Dancin' At The Disco" twofer which is being tied to a national disco championship As many as 10 regional championships will be organized by rock promoters Donald K. Donald and Concert Productions International The finals set for a New Year's Eve bash in Toronto with CBS lending promotion and media support, as well as organizing a media saturation

A CBS spokesperson indicates that the four two packages will separtitle a "Dancin' Holiday drive Ball" on all artists involved in the campaign

Lifelines

Births

Son, Kashi, to Janet and Larry Lee Sept. 12 in **Springfield, Mo. Father is member of Ozark Mountain Daredevils on Columbia Records.**

Marriages

Greg Geller to Hope Antman Sept. 15 in New York. He is vice president of a&r contemporary music at Columbia Records and she is vice president, press and public information at Columbia.

Deaths

Louis F. Bush, 69, pianist, composer and arranger who made numerous records in the 1950s. Joe "Tangers" Carr, Sept. 18 near Camarillo, Calif., in a motor car accident. He had been an ASCAP member since 1951 and as a youth played piano in the Louisville Loons, Clyde McCoy, Henry Busse, Vincent Lopez and Hal Kemp orchestras. Later, he produced hit comedy disks by Allan Sherman for Warner Bros. Among his compositions are "Hello Muddah, Hello Faddah," "Purtnfun," "Ivory Rag" and "Roller Coaster." He is survived by his widow, Nita; a brother and sister.

Norrie Paramor, 65, pianist, arranger, conductor and composer, in London of cancer Sept. 9. He recorded more than a dozen big-selling LPs for Capitol in the 1950s and '60s including his "In London, In Love" hit, and he was the creative force behind the emergence of British British talent as a&r chief of EMI's Columbia label. He quit EMI in 1968 to establish his own production company, then joined the BBC's Midland Radio orchestra in Birmingham. He is survived by his widow, Joan; two daughters and a son.

* * *

Tommy Leonetti, 50, singer who once was featured on radio's "The Hit Parade" and who recorded for Capitol several years, of cancer in Houston Sept. 15. A member of ASCAP, he became prominent in Australia on television in the 1960s. He is survived by his widow, Cynthia, and a brother, Anthony.

* * *

Nat LaPatin, 52, sales and promotion executive, in Freehold, N.J., Sept. 11. He was national sales manager of Vanguard Records and had worked, in his long career, for RCA, MGM and Seven Toward Harmony. He is survived by his widow and three sons.

* * *

George Gress, 60, trumpeter with the old Randy Weeks and Vaughn Monroe bands in the '40s, Sept. 11 in Bedford, Mass.

* * *

Rhoda Davis, 23, bass player with his, all-female, band, in New York recently of lupus erythematosus.

* * *

Wilbur B. Ware, 56, jazz bassist who had worked with numerous top-flight bands the last 25 years, in Philadelphia Sept. 9 of emphysema. He recorded for Prestige, Muse and the Riverside labels after getting his start at the age of 14 at Chicago's Bee Hive Club.

* * *

Billy Banks, 78, president and owner of WHAT-AM and WWDB-FM in Philadelphia, in Philadelphia Sept. 6. He was a vaudeville headmaster and is credited with making WHAT, in 1944, the first station to be programmed totally drive by Black ownership. He is survived by his widow, five sisters and a brother.

General News

Labels 'Get Tough'

■ Continued from page 1

CBS is saying, in effect, that accounts are being hit by policies established five years ago which place a limit of 17% for dealers and 18% for subdistributors (Billboard, Sept. 8, 1979).

Polygram Distribution was on the verge of announcing a new sales policy with returns said to be a major component of its new directives—but has deferred in favor of a reexamination of the original blueprint (Billboard, Sept. 22, 1979) It is believed that strong opposition from several of Polygram's key labels prompted the delay.

The WEA stand on the 2% discount, apparently presented verbally, to some major accounts, was supposedly spelled out in no uncertain terms. Failure to pay bills within the normal 60-day billing period eliminates the 2% discount for prompt payment.

"They told us they won't promote or hype us on product, to buy only what we need, but we must live up to the terms of the invoice," mainstream retailer Ben Karol of King Karol in New York

To Karol, the credit punch flies in the face of the realities of the business.

"The relationship between us and our distributors," Karol declares, "is much like an unwritten partnership We've always understood it all meant, we'd work with you."

Karol contends, "We live on that 2% and if we don't have the necessary capital to meet it, we just won't be in the record business."

The veteran retailer says his course of action at the moment will be to limit the exposure and display of WEA product.

Henry Dorr, president of WEA, claims no change in company credit policy that has led to tighter control of the 2% discount, while admitting to recent discussions with major accounts, details of which he would not divulge

Bernie Boorstein of Double B Records & Tape of Freeport, N.Y., a retail/one-stop operation, admits to extra pressure to qualify for the 2% discount

"It's not a question of 'reward'—a favorite word by the way, of credit manager, that's it, imperative, that's what we live on

"They've got to take into account

(Continued on page 65)

Billboard SPECIAL SURVEY For Week Ending 9/29/79

Billboard Special Survey

Hot Latin LPs

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NEW YORK (Salsa)

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)
1	1	**ISSUE OF LOVE** El mal grande FM 2063
2	2	**CELIA CRUZ Y LA SONORA PONCENA** La cosa Vaya 84
3	4	**W. COLON & R. BLADES** Siembra Fania 537
4	3	**WILLIE COLON** Solo Fania 535
5	5	**JOHNNY PACHECO & HECTOR CASAROVA** Los amigos Fania 540
6	6	**LOS VIRTUOSOS** Andando Discoslo 8801
7	7	**PUERTO RICO ALLSTARS** Tribute to the Mexican Jesus 003
8	8	**DIMENSION LATINA** Cuerdamor con latina, vol. 4 Velvet 3001
9	9	**ANGEL CANALES** El sentimiento del latino Sonleasc 8888
10	10	**MARVIN SANTIAGO** Fuego a la mecha TM2041
11	11	**FANIA ALL STARS** Cross over Columbia 36109
12	12	**ORQUESTA NOVEL** Canto a mi madre Fania 539
13	13	**LOS HIJOS DEL REY** Nuevo 83
14	14	**ORQUESTA CUARENE** Inca 3051
15	15	**BOBBY VALENTIN** La boda de ella Bronco 187
16	16	**LOS HIJOS DEL REY** Nino 83 Combo 2012
17	17	**TIPICA 73** En Colombia 547
18	18	**ORQUESTA HARLOW** Rumbaroncha Fania 543
19	19	**JOHNNY VENTURA** Diosdelo mejor Combo 2010
20	20	**LA SONORA PONCENA** Inca 1044
21	21	**ORQUESTA LA TERRIFICA** Pura Africanas 2046
22	22	**WILLIE ROSARIO** Dyctal
23	23	**SOCIEDAD 76** Fania 544
24	24	**CHARANGA AMERICA** El sando 2085
25	25	**NUESTRA ORQUESTA** La salsa mayor Velvet 6013

SAN ANTONIO (Pop)

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)
1	1	**JOSE QUINTANA** Con Amigos Mercurio metody 5628
2	2	**CAMILO SESTO** Sentimiento Promos 1042
3	3	**ROBERTO PULIDO** El primo A&R V 1056
4	4	**WALLY GONZALEZ** Los Mayores y las mejores Falcon 5626
5	5	**MANOLO MUNOZ** En Mexico Gas 4209
6	6	**JULIO IGLESIAS** Emociones Alhambra 3127
7	7	**MERCEDES CASTRO** Mucho! 19748
8	8	**VICENTE FERNANDEZ** Aparte de todo Cantrosa s 1526
9	9	**RUBEN RAMOS** Con todo Gasper 1145
10	10	**RENACIMIENTO 74** Canta en mi corazon Ramos 1026
11	11	**RIGO TOVAR** Con mariachi Mexicano metody 5629
12	12	**PERLAS DEL MAR** Mexicanas 3058
13	13	**LOS TIGRES DEL NORTE** El Mayor Fama 577
14	14	**RAMON AYALA** Soldado raso Freddy 1126
15	15	**JUAN GABRIEL** Phonis 1063
16	16	**ESTEBAN JORDAN** Alma y Mexicanos 7901
17	17	**RAMON VELA** Musica brava Freddy 1086
18	18	**LOS CLASICOS** El mayor A & R 1056
19	19	**EL MAZZ** El Gato 012
20	20	**LOS CLASICOS** Seguiremos camino A & R V 1051
21	21	**VICTOR ITURBE** De ahi en mas Atlas 5055
22	22	**NELSON NED** Mi manera de sentir Nuevo Sol Volumo 4120
23	23	**PEDRITO FERNANDEZ** La de la mochila azul Caliente 7799
24	24	**CHELO** Las canciones clasas Mozart 1756
25	25	**LUCHA VILLA** Las consonantes de Jose Alfredo J. Mozart

From The Music Capitals Of The World

TORONTO

Rogers Broadcast Production chief, **Ian MacDonald**, has bagged a Canadian distribution exclusive for two hot new RCA radio specials that spotlight **Brix Krotoffersen/Rita Coolidge** and **Willie Nelson**. . . . **Lighthouse** drummer **Skip Prokop** has formed the **Bohemian Band** and has signed a subpact with ATV Publishing Inc

Infinity Records showcased Iris "You Can't Make Love To A Memory" **Larratt** at the Concord Stage West club Sept 14 . . . **April Wine** is completing the latest "Harder Faster" LP at Le Studio, Quebec, with co producer **Nick Blagona** assisting guitarist **Myles Goodwyn**. Also in the studio **Jerry Ashley** and **Phil Chapman** with **Pumps** for Polygram. **Rush** follows on with copies due in **Terry Brown**

ICM Records, Canada, reports peak sales in Europe with guitarist **Dave Bendeth**'s LP, backed with debut 45s for **Harlequin**, "Sorrow" and pop talent **Jeanne Beamish** with "Love Can Be Sold"

CBS announces distribution pact with Bomb Records which includes October LPs by the **(Battered) Wives**, "Cigarette" and pop fall by **Segarini**, "Goodbye LA" CBS has also signed **Suzanne Stevens**, formerly with Capitol in Canada and a name star in Quebec . . . "Dancin' The Night" is **Dan Hill**'s latest 45, co written with **Barry Manaj**; track is to be included in forthcoming LP Bomb Records opens new offices at 207 Queen's Quay, Suite 400, Toronto New phone is (416) 364 2311

New Groups/agents in the city include Step 13 at the Stellar Place Hotel Sparkles, perched on top of the Canadian National Telecommunications Tower, and 5444 at the Bassano Inn Airport West Capitol reports SRO for **Anne Murray**'s debut at Carnegie Hall, N.Y. Sept 19 She played against the arts make Madison Square dates

DAVID FARRELL

Four Doubles Debut Via CBS

TORONTO The newly developed Direct Marketing division within CBS Canada kicks off this fall with four double-LP packages and a television ad budget pegged at around $40,000

The two-album sets carry a low $7 98 list and include greatest hit compilation by Kris Kristofferson, Andy Williams, Engelbert Humperdinck and a "Dancin' At The Disco" twofer with key tracks by the Ides of Earth, Wind & Fire Anita Ward, Patrick Hernandez and Jackie Moore

Spots set for television are 30 and 60 seconds in length and are being keyed for most provinces in the country, except Ontario and Quebec

One of the distinctive features of the campaign centres on the "Dancin' At The Disco" twofer which is being tied to a national disco championship As many as 10 regional championships will be organized by rock promoters Donald K. Donald and Concert Productions International The finals set for a New Year's Eve bash in Toronto with CBS lending promotion and media support, as well as organizing a media saturation

A CBS spokesperson indicates that the four two packages will separtitle a "Dancin' Holiday drive Ball" on all artists involved in the campaign

Closeup

CAROLYNE MAS, Mercury SRM13783. Produced by Steve Burgh.

Carolyne Mas

She has been hailed as a female Bruce Springsteen Other comparisons parallel her to Janis Joplin and even Lou Reed New York powerhouse WNEW-FM broke its policy and aired her demo tape on the strength of her club shows and impressive reviews in all the New York papers

In any event. Carolyne Mas just may be the most dynamic singer/writer to emerge on the Apple in some time. Her songs are written from a female perspective Each one conveys a sincere sense of emotion dealing with familiar themes like love, pain, humor and joy, the only difference with her songs being that they are freshly delivered Mas' songs are conveyed through characterizations in story form.

Her debut album does recall Springsteen, with its Clarence Clemons-like sax riffs delivered by Crispin Cioe and an enormous amount of energy behind them. Mas' songs are street songs like Springsteen's dealing with "real life" themes instead of fantasy and imagination And she sings like she's experienced everything she writes. Another link to the Springsteen comparison is guitarist David Landau, brother of Springsteen producer Jon Landau

The opening track and first single. "Stillsane." is the closest thing on the album to resembling Springsteen Cioe's sax riff plays a prominent role in the song's structure while Mas' energetic, fastly delivered vocals rush out at you like an express train.

Landau's sterling guitar work fronts the band comprised of Robbie Kondor, keyboards; John Siegler, bass; Andy Newmark, drums; and producer Burgh on tambourine and synthesizer.

"Sadie Says" is a change of pace and one of the more humorous tunes Mas looks to the elder Sadie for advice on men and comes off as a younger sister type. It is here that Mas shows some vulnerability as she states: *"Sadie is older and knows more than I do and I believe what Sadie says is right."*

"Snow" is a complaeent ballad dealing with Mas' love of wintertime Her vocals change octaves throughout, and go from delicate to gutsy, as the band easily sets the balmy yet point-making mood Percussive effects add to the track, yet this is purely a song to show just how great a range Mas has

"It's No Secret" is a raucous rocker which changes tempo at the chorus. Newmark's drums and Landau's guitar propel this track, as Mas sings of her love for her man

Side one ends with a plaintive ballad, "Call Me (Crazy Toi," that is another exercise in which Mas' vocal timber gets a chance to shine

"Quote Goodbye Quote" is a funky calypso-tinged rocker propelled by hard driving rock instrumentation. It's a tale of forlorn love as her man walks out, leaving only a letter stating "Goodbye." Mas' vocals are not only full of fire, but also regret Bernie Shanahan adds background harmonies. And this familiar tale of lost love is written without the usual cliches.

Cioe's sax supports Mas' vocals on "Never Two Without Three" in which her voice takes on a '50s style and then returns to a more contemporary delivery.

"Do You Believe I Love You" has a haunting chorus. Kondor's keyboards open the track with guitar, bass and drums giving this power rocker the needed jolt.

I can't recall a song relating to love that has the fiery impact as this one. When Mas sings *"do you believe I love you,"* I believe.

"Sittin' In The Dark" is a percussive tune reminiscent of Janis Joplin only in the gut level enthusiasm of Mas' vocals. It also has the feel of Joplin's "Ball And Chain" when the band cuts loose on the instrumental break

"Baby Please" closes the album on an upbeat number complete with stinging guitar work, sax and a blistering vocal.

Mas' album was released at the same time as a number of other new female rockers. I've listened to them all and my money is on Mas

ED HARRISON

Merchandisers Miffed At Labels

• *Continued from page 64*

that we perform a service in getting merchandise exposed We also give extended credit to our accounts. That 2% is part and parcel of our bottom line."

Boorstein regards today's climate of business dealings with manufacturers as a "three-way tug of war"

"On one hand, they want us to get the product out and expose their artists On the other hand, their credit department tells us not to buy more than we need, and, thirdly, upper management is looking at IBM runs and applying great pressure for payment of bills.

"They've got to realize, too, that top-selling product is being offered to the public from different sources at cost and, sometimes, below cost. We try to make it on catalog, which doesn't move at the same rate as current hits."

From a rack point of view, the new NARM resolution touches directly on restrictive credit policies which the organization claims is part of an unwarranted "pervading negative atmosphere"

The resolution declares that "despite numerous press reports to the contrary, the sales of recorded music in 1979 have maintained sales levels achieved in 1977, and are at a level which can consistently support retail profit and growth, if the record manufacturers maintain their previous adequate, reliable and consistent marketing support.

". merchandisers must be provided selective dating and discounts to allow them the flexibility of providing exposure and promotion for a broad scope of product."

To NARM, label "unwillingness to understand the dynamics of the marketplace is viewed by the NARM board as far more disturbing than the current business malaise."

It is this very "malaise" that is seen as the origin for the growing credit/

(Continued on page 78)

CRYSTAL MOVES *Establishes Headquarters And Production In Wash.*

By ALAN PENCHANSKY

CHICAGO Crystal Records is establishing label headquarters and a production center for classical recordings in a rural area of Washington state

The label, founded in Los Angeles in the late 1960s, has moved into a building complex on an 8½-acre site in Sedro Woolley, Wash

Approximately 20 albums per year are released by Crystal, which specializes in recordings of wind and brass chamber music The company was founded by producer Peter Christ

According to Carol Cunning, label vice president, a new recording studio is being built by the company in its new home

"The reason we're up here is just that it's a nicer place to be," Cunning explains

"People who record up here will be away from the hassles of their cities," she adds

Crystal is looking into digital equipment for the new studio Up till now, recording for Crystal has been handled by free lance engineers using their own equipment

"We are hoping to go into digital." Cunning relates "It's a matter of affording it and waiting for the industry to decide on the format"

"Obviously, the industry is moving toward digital"

Crystal has more than 125 $7.98 albums in its catalog Cunning says about half the releases are produced outside the label.

Some of the better known ensembles recording on Crystal include the New York Tuba Ensemble, the New York Brass Quintet, the Harvey Pittel Saxophone Quartet and the Empire Trio

Cunning says the new headquarters facility includes a housing complex for musicians who come to record. The complex includes a large Chatlet-style main house and a matching "mini chalet," she notes.

The new studio room measures 30 feet by 50 feet Cunning says it won't be ready until sometime in 1980, with developments in digital pricing and availability being closely watched

"We have some favorite engineers who might be coming up from L A" she advises

Crystal maintains a small number of stocking distributors, and also sells direct to large users Christ himself is often on the road inventoring many of his accounts

Offices and warehouse space also are provided at the new Washington state complex, located approximately 60 miles from Seattle.

Live Talent Helps Sales In Florida

MIAMI—Q Records here is staging a month-long classical promotion involving all major labels, highlighted by weekly in-store concerts, including a special appearance by a 10-piece tuba ensemble from the Univ. of Miami.

With support from various labels and station WTMI-FM, Q Records sent out a 10,000-piece mailing, aimed at the Miami area professional community of doctors and lawyers

The mailing consists of a 10-page flyer listing the classical selections featured in the sale, including selected $4.99 specials and a $3 discount off list price on Sundays, when the in-store concerts are held

In addition, the store is offering discounts of 50% off the list price on every classical record or tape in the store that has the letter Q in the title.

The discounts involve 12 featured LPs during the week, with the entire classical inventory featured on Sundays.

The concerts, in addition to the tuba band, feature a string quartet, a woodwind quintet and a brass ensemble.

"We did more classical business in one day than we did in three months," manager Ned Berndt reports after Sunday's sale (16). "Our business was up three times over a normal Sunday People came into the store and hung out for several hours"

Among the labels involved are RCA, Columbia, DG, Philips, Angel, Vanguard and London.

Historic U.S. Dates

NEW YORK The first "recorded in the U S" projects to be released on the Peters International label will appear this month The label has albums of Bach Motets and Christmas Carols recorded by the Westminster Choir of Princeton, N J

Alcantara Batoning New Phoenix Season

By AL SENIA

PHOENIX The Phoenix Symphony begins its 33rd season with a new, full-time conductor, an increased budget, visible signs of growing support from segments of the community and a renewed sense of optimism

Part of the optimism lies in the hope that fiery, red-haired Theo Alcantara, a Spanish-born conductor who has been a part of the classical music scene for more than two decades, will lend a charismatic, cohesive style to the symphony performances

Over the eight-month season there will be a total of 16 different symphony and pops concerts All except five will be conducted by Alcantara, which represents the longest residency by a conductor in Phoenix in more than a decade

The symphony begins its 34-week season Oct. 15. The opening night program features Jorge Bolet as solo pianist with selections of Wagner, Prokofiev and Dvorak.

There will be guest appearances by Richard Hayman on Nov. 26-27, Carmen Dragon Dec. 20-21, Erich Kunzel Jan 17-18; Kazuyoshi Akiyama Jan 28-29, and Sixten Ehrling Apr. 28-29.

This year's fund-raising goal of $350,000 has been surpassed by $14,000 and ticket sales are running about 10% to 15% ahead of last year The total budget is about $1.2 million, with revenue split in almost equal shares among fund raising, ticket sales and foundation grants.

"Phoenix is supporting the symphony a lot more in all respects," says spokesman Paul Beress. "Theo is bringing a new life to the symphony in terms of more community involvement."

Corporate contributions have increased—a sign that larger firms may at last be taking the notion of community involvement more seriously—but sizable personal donations have also been recorded.

"The history has not been to support the symphony in this town," Beress comments "It's a non-arts supporting town, really But now a lot of moderate income, young and new people are coming to the symphony and buying season tickets"

Staffers are launching a campaign aimed at garnering additional support from both corporate benefactors and the general public.

The campaign utilizes more than 100,000 color brochures as well as daily newspaper advertising in Phoenix and suburban newspapers and extensive radio and tv ads and public service announcements.

Patrons save 23% of th cost of single concert seats by purchasing season tickets. Prices range from $43 to $116 for the Monday or Tuesday evening 12-concert package; $27 to $63 for a six-concert "mini-series," and $20-$25 for the "Evening At Pops" series A special Christmas concert is priced from $3 to $10.75.

'Giovanni' Filmtrack Soon On CBS Label

NEW YORK A complete motion picture soundtrack recording of Mozart's "Don Giovanni" will be released by CBS Records. The new full-length film, starring singer Ruggero Raimondi in the title role and directed by Joseph Losey, will have its world premier screening at Washington's Kennedy Center Nov. 4

Singers Teresa Berganza, Kiri Te Kanawa and Jose Van Dam also star in the production. The Paris Opera Chorus and Orchestra are conducted by Lorin Maazel

Regularly scheduled screenings of the film will begin Nov 6 at New York's Plaza Theatre. In addition to the opening night benefit engagement, a Nov. 5 benefit screening at Lincoln Center is planned

Classical Notes

The first eight weeks of the 100th anniversary session of the **St. Louis Symphony** have been cancelled, as players and management are unable to settle on a new contract According to manager **David Hyslop**, the disagreement centers on pension, dental plan and seniority pay A West Coast tour has been cancelled and recording sessions for **Vox** and **Sheffield Lab Records** also are called off The season, the first under music director **Leonard Slatkin**, was to have begun Sept 8

Negotiations between **Chicago Symphony** players and management also were at a stand still last week At least part of a nine city Illinois tour has been called off and the regular season's start may have to be pushed back, management officials concede The musicians' contract expired Sept 16, and bargaining centers mainly on the issue of pension **Sir Georg Solti** is scheduled to conduct a special cancart for **Pope John Paul** in Holy Name Cathedral Oct 5 Reportedly the commitment will be honored even in the avent of a prolonged strike

The **Oakland Symphony** will conduct regional auditions of black players to fill two new minority fellowship chairs **Manager Harold Lawrence** says it represents an attempt to develop a model program in minority recruitment and training

ALAN PENCHANSKY

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/29/79

Number of LPs reviewed this week **50** Last week **48**

Spotlight

STEVE MARTIN—Comedy Is Not Pretty! Warner Bros. HS3392. Produced by William E. McEuen. Like its two platinum selling predecessors, this wes also recorded at San Francisco's Boarding House. This time out, Martin's sense of humor touches upon McDonald's, how to meet girls, Jackie Onassis and Farrah Fawcett, hostages and "Cruel Shoes" from his best selling book of the same title. As expected, the laughs never subside, evea d some of tha lines have been heard before. There are a couple spots where Martin strums on his banjo. The cover graphics, in striking yellow, are first rate and make for excellent display.

Best cuts: Play it all but screen first.

Dealers: Martin's first two albums both went top 10 selling multi-platinum.

ORIGINAL MOTION PICTURE SOUNDTRACK FROM THE WHO FILM QUAOROPHENIA, Polydor PD26235. Produced by John Entwhistle, Roger Oeltrey. The epic Who tale of Eaglend's mod era comes to the screen and returns to record on this impressive two disk set. Sides one and two ere remixes of selections from the original 1973 "Qnadrophenia." Side three offers three new Who songs, "Get Out And Stay Oat," "Four Faces" and "Joker James." These compositions possess ell the attributes of the band's best material end fit in well with the rest of the set. Side four contains oldies, such as the Kingsmen's "Louie, Louie" end the Crystal's "Oa Doo Ron Ron," which gives the listener some background into what other type of music was popular durmg the mod era. The album package itself is eye catching as it contains some interesting shots from the film. Inside cover makes for unusuel display.

Best cuts: All are classics, take yoar pick.

Dealers: The last time a Who project hit the screen, with "Tommy," both the film, soundtrck end studio version enjoyed success.

Pop

JETHRO TULL—Stormwetch, Chrysalis CHR1238. Produced by Ian Anderson, Robin Black. The 10 songs included tell the story of man's fell due to his struggle for energy end how the world reverts to what it wes before man found it. Although the tale is an old one, this veteran English band manages to restore new life into it because of haunting, pastoral melodies and well writtea lyrics. Ian Anderson's voice is as strong as ever and the playing by the bend is everything a listeaer comes to expect from a band of this caliber. There's nothing as immediately ear catching as "Aqualung," and it may teke e few listens for the strengths to emerge as much of this is medievel and classical in feel, but set is strong nonetheless.

Best cuts: "Elegy," "North Sea Oil," "Something's On The Move," "Flying Outchman," "Orion."

Dealers: Group has loyal following.

BONNIE RAITT—Tha Glow, Warnar Bros. HS3369. Produced by Peter Asher. Raitt's first albam with Asher is a well belenced mix of plaintive ballads and spicy rockers, with two of the best in the letler category being revivels ol old r&b hits. Sam & Dave's "I Thank You" and Mery Wells' "Bye Bye Baby." Raitt's best performance here is e blnesy, funky vocal on Bobby Tronp's 1956 tune "The Boy Caa't Help It," which also leetares backup vocals by Oanny Kortchmar and Waddy Wachlet. Not that ell ol tha tunes are remakes, some ol the best tunes are ballads by Jackson Browne end Tom Snow and rockers by Raitt and Robert Palmer. The musicians here are meny of the seme players who have performed on Asher's albams with Linda Ronstadt, James Taylor and Andrew Gold.

Best cuts: "I Thank Yon," "Your Good Thing (Is About To End)," "The Glow," "Bye Bye Baby," "The Boy Can't Help It."

Dealers: Reitt just needs a runaway siagle hit to move into the gold end platinum class.

JANIS IAN—Night Rains, Colambia JC36139. Prodnced by Ron Frangipane, Janis Ian, Giorgio Moroder. This set may be Ien's best in some time. While Ian's recent work has drifted toward the over melancholy and sad, the 10 songs here lend themselves to a more spirited, optimistic mood. On two songs she's colleborated with Donna Summer producer Morodar. One, "Fly Too High" is from the upcoming motion picture "Foxes" while the other is "Day By Day." The sensitive lyrics aad teader, evocative voice are still iatact as Ian covers ballads and uptempo materiel. Lots of great studio players contribute and there's lasteful additioas of strings.

Best cuts: "The Olher Side Of The Snn," "Night Rains," "Fly Too High," "Pholographs."

Dealers: Ian still has a strong following.

Soul

ARETHA FRANKLIN—La Diva, Atlantic SD19248. Produced by Van McCoy, Charles Kipps. Five of the 10 cuts on this effort are disco with the highlights being the sneppy "Ladies Only" and tha funky "It's Gonna Get A Bit Better." However, these tracks should not obscure the bellads and midtempo numbers which comprise the rest of the elbum. Frenklin proves she still has the voice ta cover various styles of music. Musicianship and productioa is top aotch throughout.

Best cuts: "It's Gonna Get A Bit Better," "Ladies Only," "Honey I Need Yonr Love," "The Feeliag," "You Brought Me Back To Life."

Dealers: "Ladies Only" is moving np the soul charts.

Country

LARRY GATLIN AND THE GATLIN BROTHERS BAND—Straight Ahead, Columbia 36250. Produced by Larry Gatlin, Steve Gatlin, Rudy Gatlin. Bolstered by brotherly hermony and aided by some cretty production and mixing, Gatlin achieves a new level in communicating by song. As usual, all songs are written by Gatlin who, with his brothers, utilizes a stroag production mix of guitars, keyboards, percussion end striags. Some cuts show Gatlin seeking aew directions successfully—and his vocals remain powerful.

Best cuts: "All The Gold In Celifornie," "The Wey I Did Before," "Can't Cry Anymore," "We're Number One," "Midnight Choir (Mogen David)."

Dealers: Count on Gatlin's first Columbia LP (he formerly was on Monument) to be heavily promoted.

GENE WATSON—Should I Come Home, Capitol ST11947. Produced by Russ Reeder. Watson is a master of singing sensuous songs with a soft edge on his hard country style. He maialains the tradition in this set, ancompromisingly conntry with its emphasis on steal guitar, fiddle end his sensitive voice that yields top emotion from the lyrics.

Best cuts: "I Can't Help It (If I'm Still In Love With You)," "Nothing Sure Looked Good Oa You," "The Heart Of A Clown," "Bedroom Ballad."

Dealers: A premier lalent, Watsoa should gain some new followers with his new LP.

MOE BANDY & JOE STAMPLEY—Just Good Ol' Boys Holding The Bag, Colnmbia JC36202. Produced by Ray Baker. The much enticipeted album by Moe aad Joe lives np to its "good ol' boy" image. Containing the hit single, which reached the No. 1 spot on the Billboard Hot Country Singles Chart, the albam also contains rousing versions of "Bye Bye Love," "Honky Tonk Man" and "Holding The Bag." Baker's prodnction is steeped ia traditional country with effective use of pedal steel end fiddles. An excellent duet debnt.

Best cuts: Those mentioned above, plus "Partner's In Rhyme," "Only The Names Have Baen Changed."

Dealers: Moe aad Joe have found success with their dnet single, and this album should do jast as well. Ia edditioa, their separate careers ere just as strong.

JOHN WESLEY RYLES—Let The Night Begin, MCA 3183. Produced by Bob Montgomery. One of country music's brightest young talents, Ryles has achieved a stylish level of sophistication with this latest album. The material is smooth and the prodnction richly embellished with enoagh orchestration to ensure MOR airplay. Vocally, Ryles is polished and soars through his lyrics with exuberance. Arrangemeats are full of strings, keyboards and guitars.

Best cuts: "Liberated Woman," "You Are Always On My Mind," "Perfect Strangers."

Dealers: Slick frant cover and mellow slant of package may ettract wide eudience. Expect strong label support.

KENNY DALE—Only Love Can Break A Heart, Capitol ST12001. Produced by Bob Montgomery. Dale has a powerfully melodic singing style that blends into the rich instrumentel taxtures displayed on this LP. His vocal strengths lie in Dale's ability to project sincare, warm emotion in a stylized mellow manner. Songs are veried for nicely balenced package, and the prodaction is clessy.

Best cuts: "Down To Earth Woman," "She Don't Cry," "Child Of The Wind," "Misty Blue."

Dealers: Dale's popularity has increased and his chart activity is stroag. Attractive cover art should snpport sales.

Jazz

STIX HOOPER—The Word Within, MCA MCA3180. Produced by Wilton Felder, Stix Hooper, Joe Sample. This Hooper album is a slightly hodgepodge collection of seven songs, five penned by drammer Stix, that exhibits excellent Crusader like jazz, a bit of African percussion end a discolized version of "Little Drummer Boy." Hooper displays good vocal form an "Passion" and with the help of Joe Semple on keyboards, Bobby Hutcherson on vibes and Alphonso Johnson on bass, some of the nambers really take off.

Best cuts: "Jasmiae Breeza," "African Spirit," "Rum Or Tequila."

Dealers: Uausaal cover grephics make for interesting display.

First Time Around

THE MOTELS, Capitol ST1196. Produced by Carter. Capitol hit pay dirt eerlier this year with one L.A. post new wave band, the Kneck. The Motels ere another band from the L.A. circuit though its sound is quite different from thel of the Knack. The Motels' sound is less commercial than most power pop outfits and the hooks don't jamp out and grab you. Parts of this album ere closer to progressive rock or avant garde than power pop. Vocalist lyricist guitarist Martha Davis provides poetic imagery while her guiter work, and that of Jeff Jourard, is at times outstanding as it is sometimes overleid near jazz rhythms.

Best cuts: "Love Don't Help," "Porn Reggae," "Celie," "Dressing Up."

Dealers: Expect mejor push.

THE POP—Go!, Arista AB4243. Produced by Earle Mankey. Yet another Los Angeles band makes good with its mejor lebel debut. Material here is ia the power pop vein though there are traces of the Ramones and Roxy Music here. The music is taut though commercial with plenty of hooks. Quartet is skilled at its instrumentation and there is musicel complexity. All 10 songs are uptempo with one, "Beat Temptation," having an electronic disco backbeat. Vocals are strong aad full of the spunk that which makes this kind of rock so inviting. Lyrics are also of iaterest.

Best cuts: "Shakeaway," "I Went To Touch You," "Beat Temptation," "Legal Tender Love," "Maria."

Dealers: Play in store.

INTERVIEW—Big Oceans, Virgin VA13131 (Atlantic). Produced by Colin Thurston. Mix the clean, intelligent sensibilities of Dire Straits end Sniff n' The Tears with just a bit of Elvis Costello's vocal anger and a few Little River Band harmonies, end tha result is Interview's debut album. Each song tells its own story, highlighted by the vocals of Jeff Starrs and excellent musicianship of the band. Standing out is the guitar work of Pete Allerhand. There's power pop, straightforward rock and a dash of taak ia this excellent set which shoald have broad based appeal.

Best cuts: "Love Fallont," "Blow Wind From Alesuad," "St. Jean Wires," "You Didn't Have To Lie To Me."

Dealers: Cover art is striking so display.

NATURE'S DEVINE—In The Beginning, Infinity INF9013. Produced by Michael Stokes. This initial releesa under the production agreemeat with Stokes' Skytower Music features this 10-member group that recalls Eerth, Wind & Fira Rhythm, horns and vocals all merge into a tasty set of upbeat, funky tunes and ballads that highlight each musical section. Lyna Smith's lead vocals add contrast to the otherwise all male band. The group's music, though based in r&b, has the crossover potential to score pop success.

Best cuts: "I Just Can't Control Myself," "I Never Felt This Way Before," "Summer Nights."

Dealers: "I Just Can't Control Myself" is already on tha soul singles chart.

FLYER—Send A Little Love My Way, Infinity INF9021. Produced by Larry Emerine. Foursome plays a very listenable and likeable set of softer, malodic rock. Songs hava a knack for vocal or lyrical hooks. Vocals with smooth leads and eagaging harmonies, are standout. Members Lou Rera and Bill Torrico hendled all writing chores while the band is assisted by numerous players—such as Dave Paich on acoustic piano and a Jeff Porcaro on drums. The group's Bob Wiesner also handled drums while other member Thom Dnssault contributes acoustic and electric guitars.

Best cuts: "Send A Little Love My Way," "Natalie," "Just Caa't Take It," "The Only Game In Town," "Say You Love Me."

Dealers: Play in store.

Billboard's Recommended LPs

pop

LAUREN WOOD—Warner Bros. BSK3278. Produced by Michael J. Jackson, Ted Templeman. Wood is Chunky, Novi end Ernie. But Novi Novog on viola and synthesizers end Ernie Eremita on bass and percussion appear in strong supporting roles. Wood has a raspy, likeable vocal style while also handling keyboards. Music has a contemporary pop/rock sound with disco overtones. Stellar L.A. sidemen are also on board. **Best cuts:** "Pleese Don't Leave," "Nothing But A Heartacha," "Where Did I Get These Tears," "Gotta Lotta," "Save The Men," "Hollywood."

THE STATES—Chrysalis, CHR1229. Produced by Christopher Bond. New sextel plays straightforward rock with a minimnm of frills. Although not new wave in any sense, there is a pop texture at many points especially on the rousing "My Latest Girl." Lead vocalist Jimmy McDonnell has a nnique, high pitched ragged voice which at various times makes him sound like Robert Plant, Rash's Geddy Lee and Nazareth's Daa McCafferty. Gronp is musically competent with Barry Scott's guitars highlighting many of the eight cuts in this effort. **Best cuts:** "My Latest Girl," "Cry If You Want (Over The Edge)," "Fire," "Not Another Night."

BRAND X—Product, Passport PB9840 (Jem). Produced by Brand X, Collin Green, Neil Kernon. Brand X's fourth LP features Phil Collins, drums, John Goodsall, guitars, Robin Lumley, keyboards, and Percy Jones on bass, the nucleus of the band. Joining in are others who have participated on the groap's live shows and previous albams. For the first time, Brand X is using vocals ("Don't Make Weves") which might amerge as a single. The band continues to rely on heavy electronics mixed with uptempo rhythm patterns. **Best cuts:** "Rhesus Perplexus," "Algon," "Don't Make Weves."

MARC JORDAN—Blue Desert, Warner Bros. BSK3362. Produced by Jay Graydon. Jordan offers an accessible though etheral pop sound in this effort. Lyrics and music are catchy enough with some axcellent arranging and playing. Among guests on the sessions are Ray Parker, Jr. on guitar, Michael Omartian on keyboards, Deaa Parks on guitar and Abraham Laboriel on bass. Some tnnes have a surreal, jazz-like feel. **Best cuts:** "Generalities," "I'm A Camera," "Twilight," "Lost In The Hurrah," "Tattooed Lady."

CITY STREETS—Livin' In The Jungle, RCA AFL13429. Produced by Ron Haffkine. This is rock'n'roll, done to a tough turn by an r&b quintat backed by the cream of Nashville's session men. Writers include Buzz Cason, Vic McAlpin and others. Chunky, throbbing rhythm prevails throughout the eight cnts. **Best cuts:** "Livin' In The Jungle," "Plastic Saddle," "Speed of Sound," "Get It Up, Get It In," "Love Monster."

POTLIQUOR, Capitol ST11998. Produced by Bill Evans, Jerry Amoroso. You heve to give this Lousiana quartet credit for coming up with a monikor that represents two of society's more prevalent vices. With two guitarists, bassist end drummer, the baad plays rough and tough southarn rock that is sweetened with string and horn errangements. Jerry Amoroso's lead vocals (shared with Steve Sather) sound similar ia part ta that of Louisiana's Le Roux. **Best cuts:** "Right Street/Wrong Direction," "Red Stich," "Boy Oh Boy," "Liar."

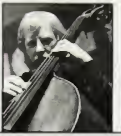
L. SHANKAR—Touch Me There, Zappa SRZ11602. (Mercury). Produced by Frank Zappa. Formerly associated with Joha McLaughlin's fusion group, Shakti violinist Shenkar moves ia a more rock direction. Under the tutelage of master crazy person Zappa, there is some off the wall materiel here. Zappa even provides vocals on "Dead Girls Of London." Though not working strictly in a jazz or fusion format any more, Shankar

(Continued on page 71)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullaugh, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Bonnie
RAITT
the glow
BONNIE RAITT ON TOUR
Produced by Peter Asher
Recorded by Val Garay

Monterey Event Pulls $233,448



Billboard photos by Bonnie Tiegel

Monterey's stylists this year include: Helen Humes, New Orleans vocalist Earl King and bassist Red Mitchell, who returned to the U.S. from his European residence to play in the festival's rhythm section.

Dr. John, Mac Rebennack, cuts into some popish New Orleans music. Vocalist Flora Purim does a duet with herself in a guest shot with Stan Getz. And Joe Carroll uncorks some clever scatting of his own.

• *Continued from page 59*

Cherry on guitar and Michael Howell on bass.

A ballad written by Diz titled "The Brother King," a tribute to Dr Martin Luther King, was especially touching. Vocalist Joe Carroll, generally out of public view, sang two tunes and let rip with some nifty scatting which got him into some strange melody paths.

Stan Getz and his quartet playing hauntingly beautiful music, segued into a variety of moods and tempos including a bossa nova which set the stage for Flora Purim to come out and play vocal tricks with two mikes to produce a blend of scatting unknown on this planet. Her delayed echo effects are a dramatic addition to her dueting with herself.

All the while these small groups were playing, Herman and his band sat patiently (?) by and when they returned, trombonist Slide Hampton and trumpeter Woody Shaw joined in the fun. Hampton soloed on "Wood 'N You," which Diz had written years ago for Herman, and Shaw attacked "Mantica" with Gillespie.

Although two of jazz's giants recently passed—Charles Mingus and Stan Kenton—there was hardly any effort at any tributes. Herman did comment during his Sunday afternoon stint with the top California high school players, that it was Kenton who got him interested in playing clinics for young people.

Sunday evening belonged to the bands. Dave Pell and Prez Conference, the Los Angeles-based quintet which builds around Lester Young's famous solos, made a resounding debut here with its musical trip into yesterday. The GNP-Crescendo artists played Bill Holman's charts with total conviction and the crowd responded in turn. The repertoire? "I Never Knew," "Jumpin' With Symphony Sid," "Lester Leaps In," "Sometimes I'm Happy" and "Jumpin' At The Woodside." Members of the group include: Bob Cooper, Bob Hardaway, Bob Elford, Nat Pierce, Frank Capp and Luther Hughes.

Joe Williams, who has cut an LP with the band, added his powerful blues voice to the ensemble with the four saxes providing a rich, full backdrop for his own deep throated ramblings. The tunes ranged from the popsville "When You're Smiling" to "You Know You Can Depend On Me" to the first blues, "Rocks In My Bed" to the rousing "Boogie Woogie."

Buddy Rich and his 15-denizens of power were unique playing the clean, tight, modern jazz with the drive and fervor which only their boss—the best drummer in the world either in or out of jazz—can muster.

"Time Out," "Grand Concourse," "When Johnny Comes Marching Home," "Groovin' Hard" and "Channel One Suite" were the musical canvases upon which Rich and associates developed and painted their enriched modern art works. "When Johnny Comes Marching Home," with its quasi military drum intro and "Channel One Suite" were the highlights of the set with Steve Marcus' saxophone blazing away.

And when Joe Williams came out to sing "Going To Chicago Blues," the band slowed up the energy level to get into the right sensually moving mood.

Earlier in the evening the Woody Shaw quintet performed its modernist music with indulges into avant-garde trappings and Helen Humes sang dirty despite her cutsey pie appearance and style. Backed by her trio, she was exuberant throughout her set of well-worn tunes ("I Can't Believe That You're In Love With Me," "Exactly Like You," "Mean To Me") but she must have turned the faces of the radio station engineers purple when she went into material which dealt with grass ("You're A Viper," Fats' Waller's famous pot tune which ends with the line, "Come on, let's all get high.")

The booze and pot crowd, which grows stronger each year, cheered. And when she sang the calypsoish "Shame And Scandal In The Family" (a Belafonte flagwaver) about extra marital activities within a family, the crowd roared and the home radio audience had itself a new listening experience.

John Lewis, the festival's musical director and Hank Jones, faced each other at twin acoustic keyboards and played sensitive, tender music—a repeat of their first Monterey tandem piano bow of three years ago.

Sunday afternoon's stars of tomorrow program featured California and Australian high school players performing their copied versions of today's modern jazz bends. Woody, Clark Terry and Mundell Lowe all participated.

What emerged again this year is that stylists—instrumental and vocal—and roaring big bands hold an audience best and that foreign musicians are really listening to the top American players. So what else is new?

NO LIGHTS, NO SOUND, NO PANIC

Monterey Festival Goes Into Darkness On Opening Night

MONTEREY, Calif.—"I wanted to blow my brains out," is the way Monterey Jazz Festival director Jimmy Lyons describes his reaction to the lights going out in the Fairgrounds on the opening night of the just concluded 22nd annual event.

Japanese vocalist Junko Mine was onstage when the lights dimmed and many in the audience thought it was a theatrical effect.

And when Swedish pianist Davor Kajfes was developing his intensely personal style, the stage and entire Fairgrounds went into total darkness.

So what do you do for 7,000 people sitting in the dark? If you are Dizzy Gillespie you tell Lyons, "I'll take care of this," and amble onstage to play. Musical director John Lewis put in a call for all the horn players backstage and several came forth including Stan Getz.

Of course there was no sound system working. And no lights. Only total black and silence.

A transformer on the grounds had blown, its first effect being felt sparingly for 12 minutes during the Japanese singer's set and then with totality for 32 minutes during Kajfes' performance.

As soon as Gillespie sauntered onstage to begin playing for as many of the box-seated up front people as possible, a mime named Feno, hired by the festival to entertain the audience, bounced onstage and began to dance to Gillespie's notes.

He stole the show, or what there was of it which could be seen. A number of stagehands brought portable lights onstage and shone them at the musicians and Feno.

Feno even got Dizz dancing and then sat down at the piano to plunk out some melody, which people up front were the only ones to hear. Word drifting back was Feno is a better dancer than a pianist.

During the blackout there wasn't one incidence of violence or disorderly conduct. Monterey's party reputation plus an abundance of alcohol, beer and marijuana kept the crowd happy and cool.

Oh yes, pianist Kajfes never got to finish his set once the lights came on.

ELIOT TIEGEL

Billboard SPECIAL SURVEY For Week Ending 9/29/79

Billboard Best Selling Jazz LPs®

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	17	STREET LIFE Crusaders, MCA MCA 3094
2	2	26	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
3	3	7	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC 36056
4	4	12	MINGUS Joni Mitchell, Asylum 5E 505
5	5	11	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ 2 35680 (CBS)
6	6	21	HEART STRING Earl Klugh, United Artists UALA 942 (Capitol)
7	7	4	FEEL IT Noel Pointer, United Artists UALA 913
8	8	13	BROWN SUGAR Tom Browne, Arista/GRP GRP 5003
9	9	23	PARADISE Grover Washington Jr, Elektra 6E 182
10	10	14	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP 6701
11	11	10	EUPHORIA Gato Barbieri, A&M SP 4774
12	13	5	WATER SIGN The Jeff Lorber Fusion, Arista AB 4234
13	15	3	A SONG FOR THE CHILDREN Lonnie Liston Smith, Columbia JC 36141
14	18	6	HOT Maynard Ferguson, Columbia JC 36124
15	19	9	BETCHA Stanley Turrentine, Elektra 7E 217
16	16	3	ROOTS IN THE SKY Oregon, Elektra 6E 224
17	12	7	THE GOOD LIFE Bobbi Humphrey, Epic JE 35607
18	17	19	FEVER Roy Ayers, Polydor PD 1 6204
19	14	5	DUET Gary Burton & Chick Corea, ECM ECM 1 1140 (Warner Bros.)
20	20	5	HIGH GEAR Neil Larsen, Horizon AP 738 (A&M)
21	21	13	PART OF YOU Eric Gale, Columbia JC 35715
22	22	28	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2BSK 3277
23	23	21	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1 1131 (Warner Bros.)
24	24	9	KNIGHTS OF FANTASY Deodato, Warner Bros. BSK 3321
25	26	34	CARMEL Joe Sample, MCA AA 1126
26	25	13	PARADE Ron Carter, Milestone M 9088 (Fantasy)
27	27	10	CONCEPTION: THE GIFT OF LOVE Bobby Hutcherson, Columbia JC 34814
28	28	16	IN MOTION Heath Brothers, Columbia JC 35816
29	29	20	TOGETHER McCoy Tyner, Milestone M 9087 (Fantasy)
30	37	42	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35594
31	31	6	ARROWS Steve Kahn, Columbia JC 36129
32	30	4	TALE OF THE WHALE Matrix, Warner Bros. BSK 3360
33	32	38	ANGIE Angela Bofill, GRP/Arista GRP 5000
34	33	29	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC 35764
35	34	61	PAT METHENY Pat Metheny, ECM 1 1114 (Warner Bros.)
36	36	17	FEEL THE NIGHT Lee Ritenour, Elektra 6E 192
37	35	11	THE LOVE CONNECTION Freddie Hubbard, Columbia JC 36015
38	38	2	BOBO Bobo, Columbia JC 36108
39	39	12	COUNTERPOINT Ralph MacDonald, Marlin 2229 (T.K.)
40	40	12	DREAMER Caldera, Capitol ST 11952
41	41	10	DELIGHT Ronnie Foster, Columbia JC 36019
42	42	20	LIVE Jean Luc Ponty, Atlantic SD 19229
43	43	24	LAND OF PASSION Hubert Laws, Columbia JC 35708
44	44	2	KEEPER OF THE FLAMES Richie Cole, Muse MR 5192
45	45	24	BRAZILIA John Klemmer, MCA AA 1116
46	47	28	HOT DAWG David Grisman, Horizon SP731 (A&M)
47	48	13	EYES OF THE HEART Keith Jarrett, ECM ECM 1150 (Warner Bros.)
48	NEW ENTRY		QUADRANT Joe Pass, Pablo 2310837
49	46	11	DELPHI I Chick Corea, Polydor PD 1 6208
50	50	2	WITH SOUND REASON Sonny Fortune, Atlantic SD 19239

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OSTIN'S OVERTURE—Warner Communications office of president official Dave Horowitz, center, and WEA executive vice president Vic Faraci, right, dig Warner Bros. Records president Mo Ostin's words during the recent WEA sales meetings.

MERCHANDISER AWARD—WEA vice president of black music marketing Oscar Fields, left, presents the field merchandiser of the year award to Larry Thomas of Los Angeles as national marketing chief Bob Moering observes.

Song Festival Judging In Nashville

• *Continued from page 10*

and music associations were chosen to select the quarter finalists, semi-finalists and category winners in the week-long competition.

Among the industry executives judging the country entries for the American Song Festival in Nashville were Maggie Cavender, Henry Hurt, Judy Gotlier, Byron Hill, Judy Harris, David Conrad, Ted Barton, Tim Whipperman, Meredith Stewart, Debbi Cobb, Charlene Thompson, Del Bryant, Jerry Smith, Mike Mullins, John Denny, Joe Smartt, Doyle Brown, Bill Ficks, Bob Jennings and John Golden

Judging began Monday (17) and concludes Wednesday (26) with the announcement of the winning song in both the amateur and professional country competitions. Dual category winners at the top level receive prizes of $2,000, while the three finalists selected in the two classifications are awarded $200 each

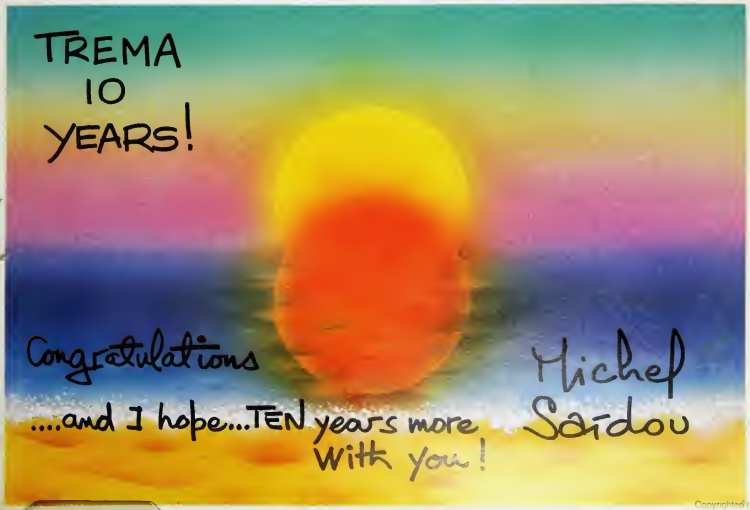
As it did last year, the American Song Festival plans to host a "Thank You Nashville" party at the Exit/In to be held Thursday evening (27), at which time the two category-winning compositions will be played

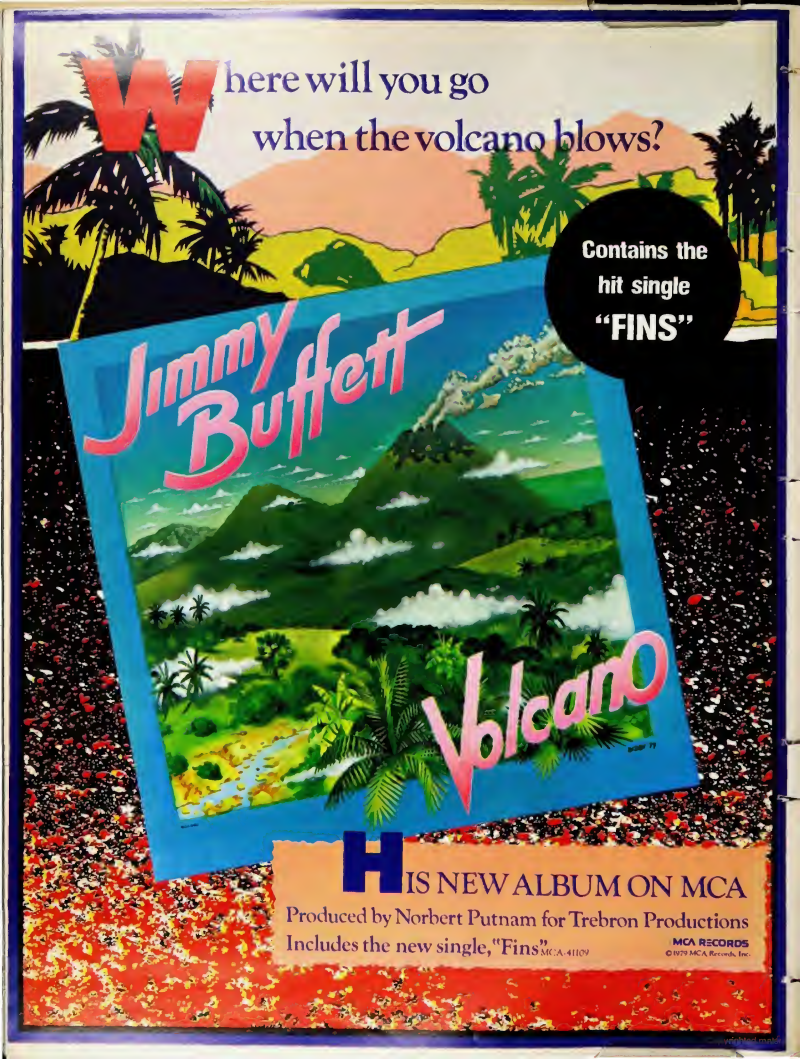
Phonogram/Mercury recording artist Becky Hobbs, former professional easy listening competition winner with "I Can't Say Goodbye To You" (which hit the number 44 spot on the Billboard Hot Country Singles chart this year), is scheduled to entertain

"This is the first time that we've ever taken all three levels of our country judging outside Los Angeles," says Flip Black, the festival's director of creative services. "But we were deluged with requests to return after we brought our second and third levels of competition to Nashville last year. We decided it made sense to hold all the country competition in the city that's the country music capital of the recording industry."

The American Song Festival will award a total of $8,500 in prize monies during the country judging, with Black, Joe Willemse, manager of the festival and Jill Frisbee overseeing the judging and party

WESTERN WEAR—Carrying out his title to the letter is cowboy-clad WEA Los Angeles branch manager George Rossi, who serves 11 western states from his new Chatsworth warehouse, with WEA president Henry Droz, left, and Vic Faraci, WEA executive vice president.




Where will you go
when the volcano blows?
Contains the
hit single
"FINS"
Jimmy Buffett
Volcano
HIS NEW ALBUM ON MCA
Produced by Norbert Putnam for Trebron Productions
Includes the new single, "Fins" MCA-41109
MCA RECORDS

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 9/29/79

Number of singles reviewed this week 97 Last week 81

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Pop

EAGLES—Heartache Tonight (4:26); producer Bill Szymczyk, writers *Don Henley Glenn Frey Bob Seger* J D Souther, publishers Cass County/Red Cloud/Gear/Ice Age ASCAP Asylum E46545 A steady handclap beat gives this record more of a young, vital sound than past Eagles singles A great guitar break and predictably excellent vocal harmonies are other hooks on this supergroup's long awarted latest

FLEETWOOD MAC—Tusk (3:36); producers Fleetwood Mac, *Richard Dashut, Ken Caillat* writer *Lindsey Buckingham*, publisher Fleetwood Mac BMI Warner Bros WBS49077 First single from the eagerly awaited "Tusk" LP is an eerie combination of vocals and a heavy percussion track Not as accessible as the band's past efforts and different from other top 40 fare, this cut does possess a hook though it maybe hard to get a handle on at first

COMMODORES—Still (3:43); producers James Anthony *Carmichael Commodores*, writer *L Richie*, publishers Jobete/Commodores Entertainment ASCAP Motown M1474F A poignant lyric and slow romantic melodyline highlight the latest by the best ballad act in soul and pop music This should quickly top the success of the group's "Sail On" which climbs to number eight this week

BLONDIE—Dreaming (3:02); producer Mike Chapman, writers O Harry, C. Stein, publishers Rare Blue/Monster Island ASCAP Chrysalis CHS2379 *Will the Midas like touch of* Mike Chapman never stop This preview of Blondie's upcoming studio LP which enters this week at 79 on the Hot 100, is a driving rocker that moves at rollercoaster intensity Debbie Harry's lead vocals are clear and mesmerizing

ELTON JOHN—Victim Of Love (3:18); producer Pete Bellotte writers Pete Bellotte Sylvester Levay, Jerry Rix publisher British Rocket ASCAP MCA 41126 Culled from a forthcoming album, *Elton goes* disco with a catchy track penned and produced by Donna Summer's co producer Pete Bellote Soaring synthesizers and a pulsating rhythm end backs Elton's vocals

CHIC—Forbidden Lover (3:30); producers Nile Rodgers, Bernard Edwards, writers Bernard Edwards, Nile Rodgers, publisher Chic BMI Atlantic 3620 The top group in disco follows its No 1 pop and soul smash "Good Times" with an *other impeccably produced rhythm* number This has *the* same light airy spacious sound that has brought Chic four gold 45s in 18 months

EARTH, WIND & FIRE—In The Stone (3:32); producer Maurice White writers M White O Foster, A Willis, publishers Saggifire ASCAP/Ninth/Irving/Foster Frees BMI ARC/Columbia 111093 All the calling cards of this standout group are here—the snappy instrumentation driving rhythms and *layered vocal style* This *tune perks* along *in spirited fashion*

STYX—Babe (4:26); producer Styx, writer Dennis De Young, publishers Stygain Songs/Almo ASCAP A&M 2188 Styx's latest is more midtempo than some of its recent rock slanted singles The melodic pop number should break the group beyond Top 40 and onto adult contemporary playlists

ENGLAND DAN & JOHN FORD COLEY—What Can I Do With This Broken Heart (3:06); producer Kyle Lehning writers John Coley, Dan Seals, Bob Gundry, publishers Cold Zinc BMI/First Concourse/Silver Nightingale ASCAP Big Tree BT17000 (Atlantic) Another fine effort from this lyrically outstanding duo It's a mood setting midtempo rocker that lets them harmonize smoothly Addition of strings provide dramatic touches

MELISSA MANCHESTER—Pretty Girls (3:44); producer Steve Buckingham writer Lisa Dal Bello, publisher Neve Bianca ASCAP Arista AS0456 Manchester puts guts and emotion into this uptempo tune that has a strong backbeat and a theme relatable to all

recommended

RUPERT HOLMES—Escape (The Pina Colada Song) (3:50); producers Rupert Holmes, Jim Boyer, writer Rupert Holmes, publishers WB/The Holmes Line of Music ASCAP Infinity INF50035

JANIS IAN—Fly Too High (3:52); producer Giorgio Moroder, writers 1 Ian, G Moroder, publishers Mine ASCAP/Revelations A G (Rick's Music) BMI Columbia 111111.

REX SMITH—Sooner Or Later (2:54); producers Charles Calello, Stephen Lawrence writers S Lawrence, B Hart, publisher *The Laughing Willow* ASCAP *Columbia* 111105

DAN HILL—Hold On To The Night (3:34); producer Don Potter, writers M Phillips, B Mann, publishers ATV/Mann & Weil/Blair/Belhop BMI 20th Century Fox TC2425.

TRIUMPH—Lay It On The Line (3:45); producers Mike Levine, Triumph, writer Emmett, publisher Triumph CAPAC RCA JH11690

TOM JONES—Never Had A Lady Before (3:29); producer Michael Stewart, writer Burton Cummings, publisher Shillelagh BMI MCA 41127

DAN HARTMAN—Hands Down (3:25); producer Dan Hartman, writer D Hartman, publisher Silver Steed BMI Blue Sky ZS92782 (CBS)

MARC RATNER—Don't Go Looking (3:05); producer Craig Leon, writers M Ratner, J Ratner, publisher Mishara RSO RS1004

WHITESNAKE—Long Way From Home (3:30); producer Martin Birch writer D Coverdale, publishers Sunburst/Whitesnake ASCAP United Artists UAX1323Y

GOLDEN EARRING—Weekend Love (3:54); producer George Kooymans writers G Kooymans B Hay, R Gerritsen, C Zuiderwijk publisher Fever ASCAP Polydor PD2004

IAN LLOYD—Slip Away (3:34); producer Bruce Fairbairn writer Ric Ocasek publisher Lido BMI Scoll Bros SB505 (Atlantic)

DANN ROGERS—Looks Like Love Again (2:36); producer Ian Gardiner writer D Marino publishers ABC/Duohill BMI International Artists IAS500 (Commonwealth)

KEITH HERMAN—She's Got A Whole Number (3:45); producer Robert W Walker, writers K Herman, R Walker, publishers Twin Bull/Renmal ASCAP Radio RR417A

Soul

ANITA WARD—Don't Drop My Love (3:55); producer Frederick Night, writer F Knight, publisher Knight After Knight BMI Juana JUX3425 (TK) The lady who scored a No 1 record with "Ring My Bell" follows up with another rhythmic dance number that highlights Ward's vocals

SPINNERS—Body Language (3:42); producer Michael Zager, writers Ed Fox, Frank Fuchs Alan Roy Scott, publishers Sumac BMI/Louise Jack ASCAP Atlantic 3619 Catchy and bouncy rhythms hallmark this tune as well as great lead and background vocals And while it's danceable, there's also plenty of soulish feeling

BOOTSY'S RUBBER BAND—Under The Influence Of A Groove (4:10); producers Starr Mon, Dr Funkenstein, writers W Collins, G Clinton, B Worrell publisher Rubber Band BMI Warner bros WBS49073 More outrageous junk from one of the genre's masters Lyrics are purposely silly though the driving rhythm makes this cut suitable for dancing

THE WHISPERS—A Song For Donny (3:55); producers Dick Griffey The Whispers writer D Hathaway (special lyrics by Carrie Lucas) publisher Kuumba ASCAP Solar JH11739 (RCA) Using the arrangement of a Donny Hathaway tune this ballad is a touching tribute to the late performer Lyrics and instrumentation do their job without being maudlin or melodramatic Lead vocals are outstanding

recommended

EDWIN STARR—It's Called The Rock (3:31); producer Edwin Starr *writers E Starr, P Edney publishers ATV/Zonal BMI* 20th Century Fox TC2423

SCHERRIE & SUSAYE—Leaving Me Was The Best Thing You've Ever Done (3:25); producer Eugene McDaniels writer S Payne, publishers Stone Diamond/Johnny Hickman BMI Motown M1473F

RAY CHARLES—Some Enchanted Evening (3:35); producer Ray Charles writers Rodgers & Hammerstein, publisher Williamson ASCAP Atlantic 3611

WALTER JACKSON—Magic Man (3:47); producer Carl Davis writers 1 Georgaalones, R Dewey, R Winters, L Chiate, publishers Almo/Ray Jay/Simalar/Lucky Break ASCAP/Irving BMI 20th Century Fox/Chi Sound TC2426

WAYNE HENDERSON—Dancin' Love Affair (4:05); producer Wayne Henderson writers R Flowers, W Henderson publisher *Relaxed BMI Polydor PD2013*

DARROW FLETCHER—Rising Cost Of Love (3:37); producer Edward Langford, writers LenRon Hanks, Zane Grey, Bobby Martin publishers Irving/Medad BMI Atlantic/Cross Over 3600

BUDDY TURNER—You're What's Missin' In My Life (3:55); producers Akines Bellmon, Drayton, Turner writers Buddy Turner Johnny Bellmon, publisher Writer's Music BMI Ocean/Ariola 7507

IRMA THOMAS—Safe With Me (3:22); producers Cyril E Vetter, John Fred, writer Lewis Anderson publishers Big Heart BMI/Harmony & Grils ASCAP RCS 10061RE

Country

MARTY ROBBINS—Buenos Dias Argentina (3:02); producer Billy Sherrill writers B Raleigh U Jurgens, publisher F.A Music ASCAP Columbia 111102 Brassy trumpet flares introduce Robbins' latest south of the border excursion This is a Tex Mex ballad interspersing Spanish and English lyrics, and features *the artist's own distinctive guitar work* against a background of horns, percussion and acoustic guitars

ERNEST TUBB & FRIENDS—Walkin' The Floor Over You (2:02); producer Pete Drake, writer Ernest Tubb, publisher Rightsong, BMI Cachet CS44507 From his successful album "The Legend And The Legacy," Tubb's latest single features Merle Haggard and Chet Atkins among others A traditional country track that contains a goodtime feeling during the recording "Walkin' The Floor" should equal the success of the album

recommended

THE CHARLIE DANIELS BAND—Mississippi (3:09); producer John Boylan, writer C Daniels, publisher Hat Band, BMI Epic 950768

HOYT AXTON—A Rusty Old Halo (2:32); producer Hoyt Axton and C Mellone, writer Bob Merrill, publisher Ryland, ASCAP Jeremiah JH1001

LACY J. DALTON—Crazy Blue Eyes (2:53); producer Billy Sherrill writers L.J Dalton/M McFadden publisher Algee, BMI Columbia 111107

ROY CLARK AND GATEMOUTH BROWN—Four O'Clock In The Morning (4:16); producer Steve Ripley, writers Steve Ripley/Charlene Ripley, publisher Lonesome Coyote BMI MCA 41122

LOIS KAYE—Drown In The Flood (2:43); producer Brien Fisher, writer Gail Davies, *publisher* Beechwood/Dickerson, BMI Ovation OV1130

NARVEL FELTS—Because Of Losing You (2:37); producer Johnny Morris, writer Foster/Rice, publisher Jack & Bill, ASCAP Collage CR101

JIMMIE PETERS—Love Takes Care Of Us (3:00); producer Nelson Larkin, writers Jimmie Peters/Micky McNair, publisher Twitty Bird BMI Vision V110

RAYBURN ANTHONY WITH KITTY WELLS—The Wild Side Of Life (2:57); producer Jim Vienneau writers William Warren/Arlie Carter, publisher Unart, BMI Mercury 57006

JUDY ARGO—Hide Me (2:36); producer unlisted writer Jess Hudson/Kenny Serati, publisher Branch/Armac, BMI MDJ JA4633

SONNY THROCKMORTON—Safely In The Arms Of Jesus (3:13); producer Sonny Throckmorton writer Sonny Throckmorton publisher Cross Keys, ASCAP Mercury 57002

JESS DeMAINE—Playing Catch With The Babe (1:57); producer Dick Culp writers Dick Culp/L Seyer, Jr publisher Buster Doss BMI Thurman 82579

HANK SNOW—It Takes Too Long (2:20); producer Chuck Glaser, writers Buddy Cannon/Jimmy Darrell, publisher Sawgrass/Sabal BMI/ASCAP RCA JH11734

RONNIE PROPHET—The Phantom Of The Opry (2:51); producer Pete Drake writers Dick Feller/John Knowles, publisher Vector BMI Cachet CS44504

RANDY GURLEY—If I Ever (3:16); producer Roy Dea writer Otha Young, publisher Sterling/Addison, ASCAP RCA JH11726

Disco

VICKI SUE ROBINSON—What's Happening In My Life (3:45); producer T Life writers T Life, B Greene, S Peake, publishers Mills and Mills/Six Continents BMI RCA JH11720 Robinson's energetic vocals highlight this classy disk which features an optimistic lyric A punchy horn section is part of this record's appeal

recommended

THIRD WORLD—*The Story's Been Told* (7:11) producer Third World, writer none listed, publisher Cat Ibo/Island BMI Island DISO88B9 (Warner Bros)

CAROL LLOYD—Score (3:53); producers Michael Forte, Bruce Weeden, writer Michael Forte, publishers Cale Americana/South Philly ASCAP Ear Marc EM5502 (Casablanca)

First Time Around

PAT BENATAR—If You Think You Know How To Love Me (3:43); producer Mike Chapman, writers N Chinn, M Chapman, publishers Chinnichap/Careers BMI Chrysalis CHS2373 Benatar has a raspy rawness in her voice that is a *fresh addition to the growing corps of female rockers This* tune is an atmospheric, upbeat track that successfully combines hook laden vocal and musical elements

THE HEADBOYS—The Shape Of Things To Come (3:35); producer Peter Ker, writers G Boyter, B Lewis C Malcolm, D Ross, publisher Glenwood ASCAP RSO RS1005 English group debuts with a pulsating and driving track that also has a solid lyric line Vocals are delivered in a power pop fashion with synthesizers in *the foreground*

THE STATES—My Latest Girl (3:25); producer John Jansen, writers Chandler McDonell, publishers ATV/Wooded Lake BMI Chrysalis CHS 2381. Dish features unique vocals set against a tantalizing synthesizer hook This song has the pop feel of a Cars' song though it establishes its own identity

SYLVIA—You Don't Miss A Thing (2:33); producer Tom Collins writers Kye Fleming Dennis W Morgan, publisher Pi Gem BMI RCA JH11735 A secretary turned singer (or vice versa) comes off pleasantly with the smooth production touch of Collins Sylvia crosses the country/Adult Contemporary bridge with a solid singing effort backed by strong percussion, guitar and bass

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune *predicted to land on the Hot 100 between 31 and 100.* Review editor—Ed Harrison.

Billboard's Recommended LPs

• *Continued from page 66*

shows he is a master at his instrument **Best cuts:** "Dead Girls Of London," "Windy Morning," "No More Mr Nice Girl" "Knee Deep In Heaters"

ALIAS—Contraband, Mercury SRM13800 Produced by Steve Gibson, Mylon Lefevre. Trio consisting of two vocalists and a guitarist offers nine uptempo straightforward rock songs Due to the vocals of Jolo Billingsley and Jimmy Dougherty, there is a feel of the old Delaney & Bonnie "Devil's Bride" steps out of the rock mold because of its reggae rhythm and "Child Of Fortune"—the only ballad—works well **Best cuts:** "Street fighter," "Devil's Bride," "Dagger In The Night" "Child of Fortune"

CHROMIUM—Star To Star, Infinity INF9017. Produced by T.C. Horn. English band debuts with a spacey if not cosmic set of tunes based around space travel The band is fronted by two female vocalists which at times sound like a harder rocking Abba Keyboards percussion, drums, guitar and electronic effects set the mood **Best cuts:** "Star To Star" "Beam On," "Radar Angels"

TOM BEE—Color Me Red, Mother Earth MERTLP 493. Produced by Tom Bee. Former member of XIT, an American Indian group which had a following in the late '60s and early '70s in the Southwest, turns in a set of earthy rock tunes Though not the best produced album, there is a certain raw appeal Cuts like the funky "Red Hot" and protest riddled "Reservation of Education" prove Bee has talent **Best cuts:** Title track plus those mentioned

country

GOVE SCRIVENOR—Coconut Gove, Flying Fish 084. Produced by Ernie Wintrey, Gove Scrivenor. Gove manages to make an autoharp sound like an entire rhythm section while holding down vocals and acoustic guitar parts as well Material ranges from bluegrass flavored excursions and bright uptempo numbers to beautiful country ballads, and musicians include Doc Watson, Danny Flowers, Dave Loggins and "Fingers" Taylor

Best cuts: "Reason To Believe" "Before Believing," "Close *The Door Lightly*"

TERRI HOLLOWELL—Just You And Me, Con Brio CBLP055X. Produced by Bill Walker. Terri's debut album is a well balanced set of material ranging from country ballads to MORish pop Walker's production technique includes ample strings and a tasty flute on "Strawberry Fields Forever" Her vocals, sounding crisp and clear, surround the tracks creating a comfortable feeling **Best cuts:** "May I (See You Again)," "I Wrote *This Song For You,*" and "*One More Singer In Nashville*"

disco

ROBIN BECK—Sweet Talk, Mercury SRM137R7. Produced by Kenny Lehman. Star of the Broadway musical "Got Tu Go Disco" turns in an inviting set of nine standard disco, rock disco and ballads Beck's vocals are suitably sultry and fluid for these types of songs Guitar on "Little Devil" and "Shake It Through The Night" adds depth as does the saxophone work on "Hot Nights (Party Nights)" **Best cuts:** "Sweet Talk," "Hot Nights (Party Nights)," "Shake It Through The Night"

jazz

EGBERTO GISMONTI—Solo, ECM 11136. Produced by Manfred Eicher. *Brazilian guitarist offers his strongest LP yet* and plays a modicum of solo piano to boot, without overdubbing, on this attractive disk taped last November in Oslo Gismonti's approach is unlike that of other guitarists—he uses an eight string He also tosses in odd but pleasing sounds of cooking bells **Best cuts:** "Salvador," "Ciranda Nordestina."

JOHN SURMAN—Upon Reflection, ECM11148 (W.B.). Produced by Manfred Eicher. English reedman goes solo as he demonstrates his skills on synthesizers, bass clarinet, soprano and baritone sax Much more melodic than his previous works, all eight originals are intriguing blends of progressive horn blowing, rhythmic keyboards and even a touch of English folk music **Best cuts:** "Edges Of Illusion," "Prelude & Rustic Dance"

FOR WEEK ENDING SEPT. 29, 1979

Billboard HOT 100 ®

*Chart Bound

TUSK—Fleetwood Mac (Warner Bros. 49077)
HEARTACHE TONIGHT—Eagles (Asylum 46545)

SEE TOP SINGLE PICKS REVIEWS, page 71

This Week	Last Week	Wks. on Chart	TITLE—Artist	(Producer) Writer, Label & Number (Distributing Label)	
★1	1	15	MY SHARONA—The Knack ●	(Mike Chapman), D. Fieger, B. Averre, Capitol 4731	WBM
★2	6	20	SAD EYES—Robert John	(George Tobin), R. John, EMI 8015	CPP
★3	4	10	RISE—Herb Alpert	(Herb Alpert, Randy Badazz), R. Badazz, A. Armer, A&M 2151	ALM
★4	12	10	DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson	(Quincy Jones), M. Jackson, Epic 9-50742	
5	2	13	AFTER THE LOVE HAS GONE—Earth, Wind & Fire	(Maurice White), D. Foster, J. Graydon, B. Champlin, Arc 3-11033 (CBS)	ALM
★6	7	11	LONESOME LOSER—Little River Band	(John Boylan, Little River Band), D. Briggs, Capitol 4748	WBM
★7	8	15	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick	(Barry Manilow), R. Kerr, W. Jennings, Arista 0419	ALM
★8	9	8	SAIL ON—Commodores	(James Anthony Carmichael), L. Richie Jr., Motown 1466	CPP
9	3	15	THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band ●	(John Boylan), C. Daniels, T. Edwards, J. Marshall, C. Hayward, D. Gregorio, Epic 8-50700	WBM
10	10	9	DON'T BRING ME DOWN—Electric Light Orchestra	(Jeff Lynne), J. Lynne, Jet 5060 (CBS)	B-3
★11	17	8	POP MUZIK—M	R. Scott, Sire 49033 (Warner Bros.)	CPP
★12	13	10	CRUEL TO BE KIND—Nick Lowe	(Nick Lowe), N. Lowe, I. Gomm, Columbia 3-11018	CPP
★13	14	16	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer	(Jeffrey Bowen, Berry Gordy), E. Holland, L. Dozier, B. Holland, Motown 1459	CPP
★14	15	11	BAD CASE OF LOVING YOU—Robert Palmer	(Robert Palmer), J.M. Martin, Island 49016 (Warner Bros.)	B-3
★15	16	11	DRIVERS SEAT—Sniff 'N' The Tears	(Luigi Salvoni), P. Roberts, Atlantic 3604	WBM
★16	18	15	BORN TO BE ALIVE—Patrick Hernandez	(Jean Vanloo), P. Hernandez, Columbia 3-10986	CPP
17	5	19	LEAD ME ON—Maxine Nightingale	(Denny Diante), A. Willis, D. Lasley, Windsong 11530 (RCA)	ALM
★18	21	13	DIFFERENT WORLDS—Maureen McGovern	(Michael Lloyd), N. Gimbel, C. Fox, Warner/Curb 8835 (Warner Bros.)	HAN
★19	27	6	DIM ALL THE LIGHTS—Donna Summer	(Giorgio Moroder & Pete Bellotte), D. Summer, Casablanca 2201	WBM
20	20	14	I DO LOVE YOU—G.Q.	(Jimmy Simpson, Beau Ray Fleming), D. Stewart, Arista 0426	B-3
★21	22	12	THE BOSS—Diana Ross	(Nicholas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Motown 1462	WBM
★22	23	11	WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills	(James Mtume, Reggie Lucas), R. Lucas, J. Mtume, 20th Century 2403 (RCA)	
★23	24	11	LOVIN', TOUCHIN', SQUEEZIN'—Journey	(Roy Thomas Baker), S. Perry, Columbia 3-11036	CPP
★24	26	8	SPOOKY—Atlanta Rhythm Section	(Buddy Buie), Buie, Cobb, Shapiro, Middlebrooks, Polydor 2001	CPP
25	11	16	GOOD TIMES—Chic ●	(Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3584	WBM
★26	28	8	GET IT RIGHT NEXT TIME—Gerry Rafferty	(Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1316 (Capitol)	CPP
★27	35	4	DIRTY WHITE BOY—Foreigner	(Roy Thomas Baker, Mick Jones, Ian McDonald), M. Jones, L. Gramm, Atlantic 3618	WBM
★28	30	8	DEPENDIN' ON YOU—The Doobie Brothers	(Ted Templeman), P. Simmons, M. McDonald, Warner Bros. 49029	WBM
★29	31	5	GOOD GIRLS DON'T—The Knack	(Mike Chapman), D. Fieger, Capitol 4771	WBM
★30	37	4	YOU DECORATED MY LIFE—Kenny Rogers	(Larry Butler), D. Hupp, B. Morrison, United Artists 1315	B-3
★31	32	10	WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo	(Bob Montgomery), S. Lorber, J. Silber, S. John, MCA/Curb 41065	CPP
32	19	16	MAIN EVENT/FIGHT—Barbra Streisand ●	(Bob Esty), P. Jabara, B. Roberts, B. Esty, Columbia 3-11008	WBM
★33	39	6	ARROW THROUGH ME—Wings	(Paul McCartney, Chris Thomas), P. McCartney, Columbia 1-11070	B-3
★34	38	7	ROLENE—Moon Martin	(Craig Leon), M. Martin, Capitol 4765	WBM
35	36	9	AIN'T THAT A SHAME—Cheap Trick	(Cheap Trick), R. Domino, S. Bartholomew, Epic 9-40743	B-3
★36	40	14	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes	(Rob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430	CHA
★37	42	9	THIS NIGHT WON'T LAST FOREVER—Michael Johnson	(Brent Maher, Steve Gibson), B.R. LaBounty, R. Freeland, EMI America 8019 (Capitol)	CPP
★38	45	6	MIDNIGHT WIND—John Stewart	(John Stewart), J. Stewart, RSO 1000	CHA
★39	49	6	PLEASE DON'T GO—K.C. & The Sunshine Band	(Casey/Finch), H.W. Casey, R. Finch, TK 1035	CPP
★40	63	5	COME TO ME—France Joli	(Tony Green), T. Green, Prelude 8001	WBM
★41	44	8	GOOD FRIEND—Mary MacGregor	(Elmer Bernstein & Norman Gimbel), E. Bernstein, N. Gimbel, RSO 938	B-3
★42	51	5	HOLD ON—Ian Gomm	(Martin Rushent), I. Gomm, Stiff/Epic 9-50747	WBM
43	43	9	FIRECRACKER—Mass Production	(Ed R. Ellerbe, Mass Production), B. Williams, Cotillion 44254 (Atlantic)	
★44	46	7	REMEMBER WALKING IN THE SAND—Louise Goffin	(Danny Kortchmar), G. Morton, Asylum 46521	
★45	47	7	FOUND A CURE—Ashford & Simpson	(Nicholas Ashford & Valerie Simpson), Ashford & Simpson, Warner Bros. 8870	WBM
★46	50	7	SO GOOD SO RIGHT—Brenda Russell	(Andre Fischer), B. Russell, Horizon 123 (A&M)	ALM
47	48	6	GET A MOVE ON—Eddie Money	(Bruce Botnick & Eddie Money), E. Money, P. Collins, L. Chiate, Lorimar/Columbia 1-11064	ALM
★48	54	4	I'VE NEVER BEEN IN LOVE—Suzi Quatro	(Mike Chapman), M.A. Connell, RSO 1001	B-3
49	25	13	GOODBYE STRANGER—Supertramp	(Supertramp & Peter Henderson), R. Davies, R. Hodgson, A&M 2162	ALM
★50	68	4	GOTTA SERVE SOMEBODY—Bob Dylan	(Jerry Wexler, Barry Beckett), B. Dylan, Columbia 1-11072	WBM
51	34	17	MAMA CAN'T BUY YOU LOVE—Elton John ●	(Thom Bell), L. Bell, C. James, MCA 41042	CPP
★52	57	6	IF YOU REMEMBER ME—Chris Thompson	(Richard Perry), C. B. Sager, M. Hamlisch, Planet 45904 (Elektra/Asylum)	CHA
★53	59	6	STREET LIFE—Crusaders	(Wilton Felder, Stix Hooper, Joe Sample), J. Sample, W. Jennings, MCA 41054	ALM
54	56	7	GROOVE ME—Fern Kinney	(Carson Whitsett, Wolf Stephenson, Tommy Couch), K. Floyd, Malaco 1048 (TK)	
★55	60	5	SURE KNOW SOMETHING—Kiss	(Vini Poncia), P. Stanley, V. Poncia, Casablanca 2205	ALM
★56	61	5	BOOM BOOM—Pat Travers	(Pat Travers & Tom Allom), S. Lewis, Polydor 2003	
57	58	8	THEN YOU CAN TELL ME GOODBYE—Toby Beau	(Norbert Putnam), J.D. Loudermilk, RCA 11670	B-3
★58	62	4	YOU'RE ONLY LONELY—J.D. Souther	(J.D. Souther), J.D. Souther, Columbia 1-11079	
★59	64	4	FINS—Jimmy Buffett	(Norbert Putnam), J. Buffett, D. McColl, B. Chance, T. Corcoran, MCA 41109	WBM
★60	65	4	REASON TO BE—Kansas	(Kansas), K. Livgren, Kirshner/CBS 9-4285	ABP/BP
★61	67	4	KILLER CUT—Charlie	(Terry Thomas & Julian Colbeck), T. Thomas, Arista 0449	
62	29	14	LET'S GO—The Cars	(Roy Thomas Baker), R. Ocasek, Elektra 46063	WBM
★63	76	2	BROKEN HEARTED ME—Anne Murray	(Jim Ed Norman), R. Goodrum, Capitol 4773	CHA
★64	72	3	HELL ON WHEELS—Cher	(Bob Esty), M. Aller, B. Esty, Casablanca 2208	ALM
65	66	5	GIRLS TALK—Dave Edmunds	(Dave Edmunds), E. Costello, Swan Song 71001 (Atlantic)	
★66	78	3	RAINBOW CONNECTION—The Muppets	(Paul Williams & Jim Henson), P. Williams, K. Ascher, Atlantic 3610	
67	71	5	ONE FINE DAY—Rita Coolidge	(D. Anderle, B.T. Jones), J. Goffin, C. King, A&M 2169	
★68	NEW ENTRY		STILL—Commodores	(James Anthony Carmichael, Commodores), L. Richie, Motown 1474	
69	70	5	HELLO, HELLO, HELLO—New England	(Paul Stanley, Mike Stone), John Fannon, Infinity 50021 (MCA)	CPP
★70	80	2	PLEASE DON'T LEAVE—Lauren Wood	(Michael James Jackson, Ted Templeman), L. Wood, Warner Bros. 49043	
71	73	4	STILLSANE—Carolyne Mas	(Steve Burgh), C. Mas, Mercury 76004	CHA
★72	81	2	LET ME KNOW (I Have A Right)—Gloria Gaynor	(Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021	
★73	82	2	I'M SO ANXIOUS—Southside Johnny & The Asbury Jukes	(Barry Beckett), B. Rush, Mercury 76007	WBM
74	79	4	IN THEE—Blue Oyster Cult	(Tom Werman), A. Lanier, Columbia 1-11055	WBM
★75	85	2	ANGEL EYES—Abba	(Benny Andersson, Bjorn Ulvaeus), Benny Andersson, Bjorn Ulvaeus, Atlantic 3609	
★76	NEW ENTRY		VICTIM OF LOVE—Elton John	(Pete Bellotte), P. Bellotte, S. Levay, J. Ris, MCA 41126	WBM
77	33	15	HOT SUMMER NIGHTS—Night	(Richard Perry), M. Egan, Planet 45903 (Elektra Asylum)	WBM
★78	88	2	DO YOU THINK I'M DISCO—Steve Dahl	(Tom Pobich, David Webb), S. Dahl, R. Stewart, C. Appice, Ovation 1132	WBM
★79	NEW ENTRY		DREAMING—Blondie	(Mike Chapman), D. Harry, C. Stein, Chrysalis 2379	
★80	NEW ENTRY		HALF THE WAY—Crystal Gayle	(Allen Reynolds), R. Wood, B. Murphy, Columbia 1-11087	
★81	NEW ENTRY		5:15—The Who	(John Entwhistle), P. Townshend, Polydor 2002	
82	84	2	DANCIN' 'ROUND AND 'ROUND—Olivia Newton-John	(John Farrar), R. Mitchell, MCA 41074	WBM
83	87	3	PLAIN JANE—Sammy Hagar	(Sammy Hagar), S. Hagar, Capitol 4757	WBM
84	89	2	HOLD ON TO THE NIGHT—Hotel	(Dain Eric, Debra L. Towsley), B. Phillips, B. Mann, MCA 41113	
85	86	3	BEAUTIFUL GIRLS—Van Halen	(Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 49035	WBM
86	92	3	IF YOU WANT IT—Niteflyte	(Sandy Torano & Barry Mraz), S. Torano, H. Johnson, Ariola 7747	
★87	NEW ENTRY		DAMNED IF I DO—The Alan Parsons Project	(Alan Parsons), E. Woolfson, A. Parsons, Arista 0454	ALM
88	90	3	ALL THINGS ARE POSSIBLE—Dan Peek	(Chris Christian), D. Peek, C. Christian, MCA/Songbird 41123 (Word)	B-3
★89	NEW ENTRY		STARRY EYES—The Records	(Will Birch, Dennis Weinreich), W. Birch, J. Wicks, Virgin 13130 (Atlantic)	
★90	NEW ENTRY		SWEET SUMMER LOVIN'—Dolly Parton	(Dean Parks, Gregg Perry), B. Tosti, RCA 11705	
91	91	5	MUST HAVE BEEN CRAZY—Chicago	(Phil Ramone & Chicago), D. Dacus, Columbia 1-11061	CPP
92	93	3	YOU STEPPED INTO MY LIFE—Wayne Newton	(Robert Cullen & Wayne Newton), B. Gibb, R. Gibb, M. Gibb, Aries II 101	CHA
93	77	13	OH WELL—Rockets	(Johnny Sandlin), P. Green, RSO 935	
94	83	4	FOR LOVE—Pousette-Dart Band	(Norbert Putnam), D. Finnerty, Capitol 4764	WBM
95	41	10	CHILDREN OF THE SUN—Billy Thorpe	(Spencer Proffer), S. Proffer & B. Thorpe, Polydor 2018	CPP
96	53	17	SUSPICIONS—Eddie Rabbitt	(David Malloy), E. Rabbitt, R. McCormick, D. Malloy, E. Stevens, Elektra 46053	CPP
97	55	25	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook ●	(Ron Haffkine), E. Stevens, Capitol 4705	CPP
98	52	19	BAD GIRLS—Donna Summer ●	(Giorgio Moroder), D. Summer, B. Sudano, J. Esposito, E. Hokenson, Casablanca 988	ALM
99	74	8	GHOST DANCER—Addrisi Brothers	(Freddie Perren), D&D Addrisi, Scotti Brothers 500 (Atlantic)	CPP
100	95	21	RING MY BELL—Anita Ward	(Frederick Knight), F. Knight, Juana 3422 (TK)	WBM

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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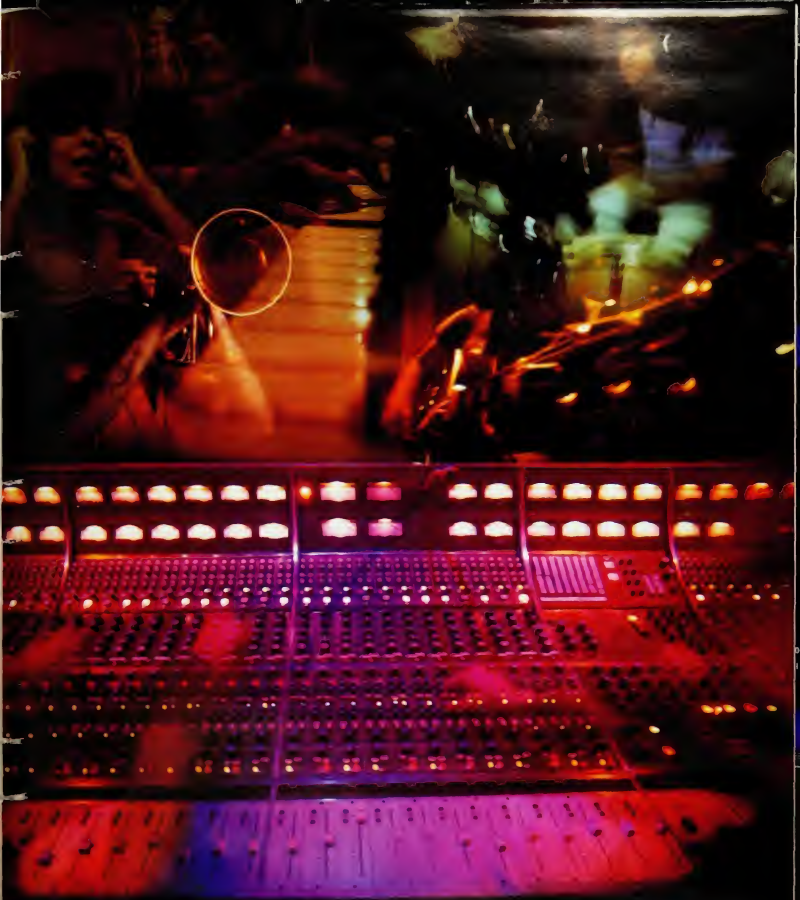
HOT 100 A-Z—(Publisher-Licensee)

After The Love Has Gone (Ninth Garden Rake Irving/Foster Frees BMI Jobette ASCAP) 5
Ain't That A Shame (Unart BMI) 35
All Things Are Possible (Christian Soldier ASCAP/Home Sweet Home BMI) 88
Angel Eyes (Countless BMI) 75
Arrow Through Me (MPL ASCAP) 33
Bad Case Of Loving You (Rockslam BMI) 14
Bad Girls (Chappell BMI) 98
Beautiful Girls (Van Halen ASCAP) 85
Boom Boom (Arr BMI) 56
Born To Be Alive (Radmus/Zeldgemou ASCAP) 16
Broken Hearted Me (Chappell/Sailmaker ASCAP) 63
Children Of The Sun (Blackwood/Seahorses Of Ages Comes BMI) 95
Come To Me (Cicada/Trumar BMI) 40
Cruel To Be Kind (Anglo Rock/Albion BMI) 12
Damned If I Do (Woolfsongs/Careers/Irving BMI) 87
Dancin' Round And Round (Warner Tamerlane/Ten Speed BMI) 82
Dependin' On You (Soquel Songs ASCAP/Snug BMI) 28
Different Worlds (Bruin BMI) 18
Dim All The Lights (Sweet Summer Night BMI) 19
Dirty White Boy (Somerset/Evansongs ASCAP) 27
Do You Think I'm Disco (Riva/Warner Bros/Nite Stalk Coke ASCAP) 78
Don't Bring Me Down (Unart/Jet BMI) 10
Don't Stop Til You Get Enough (Mijac BMI) 4
Dreaming (Rare Blue Monster Island ASCAP) 79
Drivers Seat (Complement Towne ASCAP) 15
Fins (Coral Reefer BMI) 59
Firecracker (Two Peppers ASCAP) 43
For Love (Closed Door ASCAP) 94
Found A Cure (Nick O Val ASCAP) 45
Get A Move On (Grajonca BMI/Davalex ASCAP) 47
Get It Right Next Time (Calgems/EMI ASCAP) 26
Ghost Dancer (Musicways/Flying Addrisi BMI) 99
Girls Talk (Plangent Visions ASCAP) 65
Goodbye Stranger (Almo/Delicate ASCAP) 49
Good Friend (Bernstein/ASG/Haliburton Summer Camp ASCAP BMI) 41
Good Girls Don't (Eighties ASCAP) 29
Good Times (Chic BMI) 25
Gotta Serve Somebody (Special Rider ASCAP) 50
Groove Me (Malaco/Rollegna BMI) 54
Half The Way (Chriswood/Murfeezongs BMI ASCAP) 80
Heaven Must Have Sent You (Stone Agate BMI) 13
Hell On Wheels (Rick's/Aller & Esty BMI) 64
Hello Hello Hello (Rock Steady ASCAP) 69
Hold On (Albion BMI) 42
Hold On To The Night (ATV Mann & Weil/Blue Bell Hop BMI) 84
Hot Summer Nights (April/Snell Sounds Melody Deluxe/Saddaba ASCAP) 77
I Do Love You (Chevis BMI) 20
If You Remember Me (Chappell/Red Bullet ASCAP/Unichappell Begonia BMI) 52
If You Want It (Face BMI) 86
I Know A Heartache When I See One (Chappell ASCAP/Unichappell BMI TRI/Chappell SESAC) 36
I'm So Anxious (Warner/Amanda ASCAP) 73
In Thee (B O Cult ASCAP) 74
I've Never Been In Love (Big Herb ASCAP) 48
I'll Never Love This Way Again (Irving BMI) 7
Killer Cut (Heavy Music Inc) 61
Lead Me On (Almo ASCAP) 17
Let Me Know (I Have A Right) (Perren Vibes ASCAP) 72
Let's Go (Lido BMI) 62
Lonesome Loser (Screen Gems EMI BMI) 6
Lovin' Touchin' Squeezin' (Weed High Nightmare BMI) 23
Main Event (Primus Artists/Diana Rick's BMI) 32
Mama Can't Buy You Love (Mighty Three BMI) 51
Midnight Wind (Bugle Slipwood/Unichappell BMI) 38
Must Have Been Crazy (Dennis Decus ASCAP) 91
My Sharona (Eighties/Small Hill ASCAP) 1
Oh Well (Sandwell ASCAP) 93
One Fine Day (Screen Gems EMI BMI) 67
Plain Jane (Big Band/Warner Tamerlane BMI) 83
Please Don't Go (Sherlyn/Harrick BMI) 39
Please Don't Leave (Cropping Licking BMI) 70
Pop Muzik (Robin Scott ASCAP) 11
Rainbow Connection (Welbeck ASCAP) 66
Reason To Be (Don Kirshner/Blackwood BMI) 60
Remember Walkin In The Sand (Trio/Robert Mellin Tender Tunes BMI) 44
Ring My Bell (Two Knight BMI) 100
Rise (Almo/Badazz ASCAP) 3
Rolene (Rockslam BMI) 34
Sad Eyes (Careers BMI) 2
Sail On (Jobette/Commodores ASCAP) 8
So Good So Right (Rutland Road ASCAP) 46
Spooky (Lowery Music BMI) 24
Sure Know Something (Mad Vincent BMI/Kiss ASCAP) 55
Starry Eyes (Virgin ASCAP) 89
Still (Jobete/Commodores ASCAP) 68
Stillsane (Eggs And Coffee/Chappell ASCAP) 71
Street Life (Four Knights/Irving BMI) 53
Suspicions (DebDave/Briar Patch BMI) 96
Sweet Summer Lovin' (Song Yard ASCAP) 90
The Boss (Nick O Val ASCAP) 21
The Devil Went Down To Georgia (Hat Band BMI) 9
Then You Can Tell Me Goodbye (Acuff-Rose BMI) 57
This Night Won't Last Forever (Captain Crystal BMI) 37
Victim Of Love (British Rocket ASCAP) 76
What Cha Gonna Do With My Lovin (Scarab BMI) 22
When You're In Love With A Beautiful Woman (DebDave BMI) 97
Where Were You When I Was Falling In Love (Bobby Goldsboro/House Of Gold ASCAP BMI) 31
You Decorated My Life (Music City ASCAP) 30
You're Only Lonely (Ice Age ASCAP) 58
You Stepped Into My Life (Stigwood/Unichappell BMI) 92
[illegible] 81

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.



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Billboard® TOP LPs & TAPE®

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Compiled from National Retail Stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of Billboard

★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week

This Week	Last Week	Weeks on Chart	Artist / Title / Label, Number (Dist. Label)	Suggested List Price: Album	8-Track	Cassette
★ 1	1	4	LED ZEPPELIN / In Through The Out Door / Swan Song SS 16002 (Atlantic)	8.98	8.98	8.98
2	2	14	THE KNACK / Get The Knack / Capitol SO 11948	▲ 7.98	7.98	7.98
★ 3	3	4	BOB DYLAN / Slow Train Coming / Columbia FC 36120	8.98	8.98	8.98
4	4	27	SUPERTRAMP / Breakfast In America / A&M 3708	▲ 7.98	7.98	7.98
5	5	6	CHIC / Risque / Atlantic SD 16003	8.98	8.98	8.98
★ 6	8	5	MICHAEL JACKSON / Off The Wall / Epic FE 35745	8.98	8.98	8.98
★ 7	7	7	COMMODORES / Midnight Magic / Motown M 8926	8.98	8.98	8.98
8	8	16	EARTH, WIND & FIRE / I Am / Arc FC 35730 (CBS)	▲ 8.98	8.98	8.98
9	9	14	CARS / Candy O / Elektra 5E 507	▲ 8.98	8.98	8.98
★ 10	12	9	LITTLE RIVER BAND / First Under The Wire / Capitol SOO 11954	8.98	8.98	8.98
11	11	11	NEIL YOUNG & CRAZY HORSE / Rust Never Sleeps / Reprise HS 2295 (Warner Bros.)	• 8.98	8.98	8.98
12	13	21	CHARLIE DANIELS BAND / Million Mile Reflections / Epic JE 35751	▲ 8.98	8.98	8.98
13	14	15	ELECTRIC LIGHT ORCHESTRA / Discovery / Jet FZ 35769 (CBS)	▲ 8.98	8.98	8.98
14	15	16	DIANA ROSS / The Boss / Motown M7 923	7.98	7.98	7.98
15	18	11	ROBIN WILLIAMS / Reality What A Concept / Casablanca NBLP 7162	• 8.98	8.98	8.98
16	17	17	DIONNE WARWICK / Dionne / Arista AB 4230	• 7.98	7.98	7.98
17	16	18	KINKS / Low Budget / Arista AB 4240	7.98	7.98	7.98
18	19	21	DONNA SUMMER / Bad Girls / Casablanca NBLP 2 7150	▲ 13.98	13.98	13.98
★ 19	NEW ENTRY		FOREIGNER / Head Games / Atlantic SD 29999	8.98	8.98	8.98
★ 20	22	11	ROBERT PALMER / Secrets / Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98
★ 21	23	5	CHICAGO / Chicago 13 / Columbia FC 36105	8.98	8.98	8.98
★ 22	24	20	STEPHANIE MILLS / What Cha Gonna Do With My Love / 20th Century T 583 (RCA)	• 7.98	7.98	7.98
★ 23	25	5	ASHFORD & SIMPSON / Stay Free / Warner Bros. HS 3357	8.98	8.98	8.98
★ 24	35	3	O'JAY'S / Identify Yourself / P.I.R. FZ 36027 (CBS)	8.98	8.98	8.98
★ 25	28	3	JIMMY BUFFETT / Volcano / MCA MCA 5102	8.98	8.98	8.98
26	18	17	CRUSADERS / Street Life / MCA 3094	• 7.98	7.98	7.98
27	27	26	SPYRO GYRA / Morning Dance / Infinity INF 9004 (MCA)	7.98	7.98	7.98
★ 28	32	8	AC/DC / Highway To Hell / Atlantic SD 19244	7.98	7.98	7.98
29	30	13	ABBA / Voulez Vous / Atlantic SD 16000	7.98	7.98	7.98
★ 30	33	5	TALKING HEADS / Fear Of Music / Sire SD 6076 (Warner Bros.)	7.98	7.98	7.98
31	31	12	NICK LOWE / Labour Of Lust / Columbia JC 36087	7.98	7.98	7.98
★ 32	38	25	JOURNEY / Evolution / Columbia FC 35797	• 8.98	8.98	8.98
33	34	8	REO SPEEDWAGON / Nine Lives / Epic FE 35988	8.98	8.98	8.98
★ 34	39	3	THE ALAN PARSONS PROJECT / Eve / Arista AL 9504	8.98	8.98	8.98
35	20	26	RICKIE LEE JONES / Rickie Lee Jones / Warner Bros. BSK 3296	▲ 7.98	7.98	7.98
36	26	15	TEDDY PENDERGRASS / Teddy / P.I.R. FZ 36003 (CBS)	▲ 8.98	8.98	8.98
★ 37	67	2	FRANK ZAPPA / Joe's Garage / Zappa SRZ1 1603 (Mercury)	7.98	7.98	7.98
38	21	66	THE CARS / Elektra 6E 135	▲ 7.98	7.98	7.98
39	41	16	BILLY THORPE / Children Of The Sun / Capricorn CPN 0221	7.98	7.98	7.98
40	40	26	G.Q. / Disco Night / Arista AB 4225	• 7.98	7.98	7.98
★ 41	44	10	SNIFF 'N' THE TEARS / Fickle Heart / Atlantic SD 19242	7.98	7.98	7.98
42	29	11	PAT TRAVERS BAND / Go For What You Know / Polydor PD1 6202	7.98	7.98	7.98
43	45	11	MASS PRODUCTION / In The Purest Form / Cotillion SD 5211 (Atlantic)	7.98	7.98	7.98
44	38	18	VARIOUS ARTISTS / Studio 54 / Casablanca NBLP 2 7161	• 13.98	13.98	13.98
45	46	11	MAXINE NIGHTINGALE / Lead Me On / Windsong BXL1 3404 (RCA)	7.98	7.98	7.98
46	47	18	CAMEO / Secret Omen / Chocolate City CCLP 2008 (Casablanca)	7.98	7.98	7.98
47	49	5	RANDY NEWMAN / Born Again / Warner Bros. HS 3346	8.98	8.98	8.98
48	50	7	SOUTHSIDE JOHNNY & ASBURY JUKES / The Jukes / Mercury SRM 1 3793	7.98	7.98	7.98
49	37	32	CHEAP TRICK / Cheap Trick At Budokan / Epic FE 35795	▲ 8.98	8.98	8.98
50	48	25	VAN HALEN / Van Halen II / Warner Bros. HS 3312	▲ 7.98	7.98	7.98
51	42	6	BOB JAMES / Lucky Seven / Tappan Zee JC 36056 (CBS)	7.98	7.98	7.98
★ 52	59	4	VAN MORRISON / Into The Music / Warner Bros. HS 3390	8.98	8.98	8.98
★ 53	63	6	THE RECORDS / Virgin VA 13130 (Atlantic)	7.98	7.98	7.98
★ 54	64	9	DAVE EDMUNDS / Repeat When Necessary / Swan Song SS 8507 (Atlantic)	7.98	7.98	7.98
★ 55	65	18	SCORPIONS / Love Drive / Mercury SRM1 3795	7.98	7.98	7.98
56	54	14	CHUCK MANGIONE / An Evening Of Magic / A&M SP 6701	13.98	13.98	13.98
57	55	42	KENNY ROGERS / The Gambler / United Artists UALA 934	▲ 7.98	7.98	7.98
58	51	20	JOHN STEWART / Bombs Away Dream Babies / RSO RS1 3051	7.98	7.98	7.98
59	60	15	KISS / Dynasty / Casablanca NBLP 7152	▲ 7.98	7.98	7.98
60	57	41	DOOBIE BROTHERS / Minute By Minute / Warner Bros. BSK 3193	▲ 8.98	8.98	8.98
61	61	18	PATRICK HERNANDEZ / Born To Be Alive / Columbia JC 36100	7.98	7.98	7.98
★ 62	71	8	HEARTBEAT / Curtis Mayfield / RSO RS 1 3053	7.98	7.98	7.98
63	68	8	RY COODER / Bop Till You Drop / Warner Bros. BSK 3358	7.98	7.98	7.98
64	66	14	THE WHO / The Kids Are Alright / MCA 2 11005	• 12.98	12.98	12.98
★ 65	79	4	FRANCE JOLI / France Joli / Prelude PRL 12170	7.98	7.98	7.98
66	43	27	BAD COMPANY / Desolation Angels / Swan Song SS 8506 (Atlantic)	▲ 7.98	7.98	7.98
67	69	6	RAINBOW / Down To Earth / Polydor PD 1 6221	7.98	7.98	7.98
68	78	8	B-52's / Warner Bros. BSK 3355	7.98	7.98	7.98
69	52	14	WINGS / Back To The Egg / Columbia FC 36057	▲ 8.98	8.98	8.98
★ 70	80	5	DAVID WERNER / David Werner / Epic JE 36126	7.98	7.98	7.98
★ 71	81	5	CHARLIE / Fight Dirty / Arista AB 4239	7.98	7.98	7.98
72	53	13	JONI MITCHELL / Mingus / Asylum 5E 505	8.98	8.98	8.98
★ 73	83	11	SOUNDTRACK / The Muppets / Atlantic SD 16001	7.98	7.98	7.98
74	62	11	LTD / Devotion / A&M SP 4771	7.98	7.98	7.98
75	56	13	SOUNDTRACK / The Main Event / Columbia JS 36115	• 8.98	8.98	8.98
76	74	22	TRIUMPH / Just A Game / RCA AFL1 3224	7.98	7.98	7.98
77	58	14	DIRE STRAITS / Communique / Warner Bros. HS 3330	• 8.98	8.98	8.98
78	78	4	ROSE ROYCE / Rainbow Connection IV / Whitfield HS 3387 (Warner Bros.)	8.98	8.98	8.98
★ 79	NEW ENTRY		KARLA BONOFF / Restless Nights / Columbia JC 35799	7.98	7.98	7.98
★ 80	NEW ENTRY		KENNY ROGERS / Kenny / United Artists LWAK 979	8.98	8.98	8.98
★ 81	89	5	GEORGE THOROGOOD WITH THE DESTROYERS / Better Than The Rest / MCA MCA 3091	7.98	7.98	7.98
82	82	82	VAN HALEN / Warner Bros. BSK 3075	▲ 7.98	7.98	7.98
83	75	54	BLONDIE / Parallel Lines / Chrysalis CHR 1192	▲ 7.98	7.98	7.98
84	84	8	SOUNDTRACK / More American Graffiti / MCA 2 11006	11.98	11.98	11.98
85	76	33	BEE GEES / Spirits Having Flown / RSO RS1 3041	▲ 8.98	8.98	8.98
86	77	15	ATLANTA RHYTHM SECTION / Underdog / Polydor PD1 6200	• 7.98	7.98	7.98
★ 87	NEW ENTRY		MOLLY HATCHET / Flirtin' With Disaster / Epic JE 36110	7.98	7.98	7.98
88	85	22	WAYLON JENNINGS / Greatest Hits / RCA AHL1 3378	▲ 7.98	7.98	7.98
89	86	17	KANSAS / Monolith / Kirshner FZ 36008 (CBS)	• 8.98	8.98	8.98
★ 90	98	2	LED ZEPPELIN / Led Zeppelin IV / Atlantic SD 19129	7.98	7.98	7.98
91	87	9	LOUISE GOFFIN / Kid Blue / Asylum 6E 203	7.98	7.98	7.98
★ 92	102	2	POINTER SISTERS / Priority / Planet P 9003 (Elektra Asylum)	8.98	8.98	8.98
93	88	18	SWITCH / Switch II / Gordy G7 988 (Motown)	7.98	7.98	7.98
94	91	20	MINNIE RIPERTON / Minnie / Capitol SO 11936	7.98	7.98	7.98
95	99	4	SAMMY HAGAR / Street Machine / Capitol ST 11983	7.98	7.98	7.98
96	94	53	STYX / Pieces Of Eight / A&M SP 4724	▲ 7.98	7.98	7.98
★ 97	106	2	BETTE MIDLER / Thighs And Whispers / Atlantic SD16004	7.98	7.98	7.98
★ 98	115	6	ROBERT JOHN / EMI America SW 17007	7.98	7.98	7.98
★ 99	144	2	KOOL & THE GANG / Ladies Night / De Lite DSR 9513 (Mercury)	7.98	7.98	7.98
100	72	11	NILS LOFGREN / Nils / A&M SP 4756	7.98	7.98	7.98
101	101	21	BLACKFOOT / Strikes / Atco SD 38112 (Atlantic)	7.98	7.98	7.98
102	107	16	GERRY RAFFERTY / Night Owl / United Artists UALA 958	• 8.98	8.98	8.98
103	103	55	DONNA SUMMER / Live And More / Casablanca NBLP 7119	▲ 12.98	12.98	12.98
★ 104	116	4	MOON MARTIN / Escape From Domination / Capitol ST 11933	7.98	7.98	7.98

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, bleach-out products which would normally move up with a star. In such cases products will be awarded a star without the required upward movement noted above. • Recording Industry Assn Of America seal for sales of 500,000 units (Seal indicated by bullet.) ▲ Recording Industry Assn Of America seal for sales of 1,000,000 units (Seal indicated by triangle.) Recording Industry Assn Of America seal audit available and optional to all manufacturers.

THERE STILL ARE PLACES WHERE LED ZEPPELIN ALBUMS ARE NOT SOLD.
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UNPRECEDENTED. SEVEN ALBUMS ON THE CHARTS.

1● *In Through The Out Door* SS 16002
90● *Led Zeppelin IV* SD 19129
121● *Houses of the Holy* SD 19130
161● *Physical Graffiti* SS 2-200
164● *Led Zeppelin II* SD 19127
174● *The Song Remains the Same* SS 2-201
184● *Led Zeppelin I* SD 19126

TOP LPs & TAPE

POSITION 105-200

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Stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of Billboard

★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	SUGGESTED LIST PRICE: ALBUM	8-TRACK	CASSETTE
105	73	26	JOE JACKSON / Look Sharp / A&M SP 4743	• 7.98	7.98	7.98
106	92	14	BRAM TCHAIKOVSKY / Strange Man, Changed Man / Polydor Radar PD1 6211	7.98	7.98	7.98
107	100	25	RAYDIO / Rock On / Arista AB 4212	• 8.98	8.98	8.98
108	93	13	BLUE OYSTER CULT / Mirrors / Columbia JC 36009	7.98	7.98	7.98
109	95	16	ISLEY BROTHERS / Winner Takes All / T Neck PZ2 36077 (CBS)	• 13.98	13.98	13.98
110	96	18	CON FUNK SHUN / Candy / Mercury SRM 1 3754	• 7.98	7.98	7.98
111	109	21	JAMES TAYLOR / Flag / Columbia FC 36058	• 8.98	8.98	8.98
112	114	6	B.B. KING / Take It Home / MCA 3151	7.98	7.98	7.98
113	113	8	NIGHT / Planet P 2 (Elektra Asylum)	7.98	7.98	7.98
114	104	14	ELTON JOHN / The Thom Bell Sessions / MCA 13921	3.98	3.98	3.98
115	90	45	POCO / Legend / MCA AA 1099	• 7.98	7.98	7.98
★ 116	184	2	RITA COOLIDGE / Satisfied / A&M SP 4781	7.98	7.98	7.98
117	117	7	DENIECE WILLIAMS / When Love Comes Calling / Arc JC 35568 (CBS)	7.98	7.98	7.98
118	118	8	FIVE SPECIAL / Elektra 6E 206	7.98	7.98	7.98
119	119	23	IAN HUNTER / You're Never Alone With A Schizophrenic / Chrysalis CHR 1214	7.98	7.98	7.98
★ 120	186	2	BRENDA RUSSELL / Horizon SP 739 (A&M)	7.98	7.98	7.98
★ 121	142	2	LED ZEPPELIN / Houses Of The Holy / Atlantic 19130	7.98	7.98	7.98
122	121	17	EDDIE RABBITT / Loveline / Elektra 6E 181	7.98	7.98	7.98
123	123	49	BILLY JOEL / 52nd Street / Columbia FC 35609	▲ 8.98	8.98	8.98
124	120	14	WILLIE & LEON / One For The Road / Columbia KC2 36064	• 13.98	13.98	13.98
125	105	9	MICHAEL HENDERSON / Do It All / Buddah BDS 5719 (Arista)	7.98	7.98	7.98
126	112	11	STANLEY CLARKE / I Wanna Play For You / Nemperor PZ2 35680 (CBS)	11.98	11.98	11.98
127	127	8	GATO BARBIERI / Euphoria / A&M SP 4774	7.98	7.98	7.98
128	97	13	QUEEN / Queen Live Killer / Elektra BB 702	• 12.98	12.98	12.98
129	134	44	EARTH, WIND & FIRE / The Best Of Earth, Wind & Fire / Columbia FC 35647	▲ 8.98	8.98	8.98
130	135	14	SMOKEY ROBINSON / Where There's Smoke / Tamla T7 366 (Motown)	7.98	7.98	7.98
131	131	43	GEORGE THOROGOOD / Move It On Over / Rounder 3024	7.98	7.98	7.98
132	132	4	THE CLASH / The Clash / Epic JE 36060	7.98	7.98	7.98
133	139	10	JENNIFER WARNES / Shot Through The Heart / Arista AB 4217	7.98	7.98	7.98
134	124	15	DR. HOOK / Pleasure & Pain / Capitol SW 11859	• 7.98	7.98	7.98
★ 135	NEW ENTRY		CRYSTAL GAYLE / Miss The Mississippi / Columbia JC 36203	7.98	7.98	7.98
136	125	8	GREG KIHN / With The Naked Eye / Beserkley BZ 10063	7.98	7.98	7.98
137	137	4	J.J. CALE / 5 / Shelter MCA ST 3163	7.98	7.98	7.98
138	118	5	NOEL POINTER / Feel It / United Artists UALA 973	7.98	7.98	7.98
139	143	5	NEIL LARSEN / High Gear / Horizon SP 738 (A&M)	7.98	7.98	7.98
★ 140	149	3	GARY NUMAN & TUBEWAY ARMY / Replicas / Atco SD 38117 (Atlantic)	7.98	7.98	7.98
141	136	6	JOURNEY / Infinity / Columbia JC 34912	• 7.98	7.98	7.98
★ 142	177	3	MISTRESS / RSO RS 1 3059	7.98	7.98	7.98
★ 143	190	2	IAN GOMM / Gomm With The Wind / Stiff Epic JE 36103	7.98	7.98	7.98
★ 144	152	4	TIM CURRY / Fearless / A&M SP 4773	7.98	7.98	7.98
145	146	8	PLEASURE / Future Now / Fantasy F 9578	7.98	7.98	7.98
146	148	3	SAD CAFE / Facades / A&M SP 4779	7.98	7.98	7.98
147	150	3	SUPERTRAMP / Crime Of The Century / A&M SP 3647	7.98	7.98	7.98
148	108	8	TOWER OF POWER / Back On The Streets / Columbia JC 35784	7.98	7.98	7.98
★ 149	159	2	J.D. SOUTHER / You're Only Lonely / Columbia JC 36093	8.98	8.98	8.98
150	110	13	K.C. & THE SUNSHINE BAND / Do You Wanna Go Party / TK 611	7.98	7.98	7.98
151	151	4	ARTHUR FIEDLER & THE BOSTON POPS / Saturday Night Fiedler / Midsong International MS 1011	7.98	7.98	7.98
152	153	4	JOHN PRINE / Pink Cadillac / Asylum 6E 222	7.98	7.98	7.98
★ 153	NEW ENTRY		ISAAC HAYES / Don't Let Go / Polydor PD 1 6224	7.98	7.98	7.98
154	157	5	DEBBIE JACOBS / Undercover Lover / MCA MCA 3156	7.98	7.98	7.98
★ 155	165	2	GARLAND JEFFREYS / American Boy And Girl / A&M SP 4778	7.98	7.98	7.98
156	158	5	GRACE JONES / Muse / Island ILPS 9538 (Warner Bros.)	7.98	7.98	7.98
157	122	15	PETER FRAMPTON / Where I Should Be / A&M 3710	• 7.98	7.98	7.98
158	129	19	HERMAN BROOD & HIS WILD ROMANCE / Ariola SW 50059	7.98	7.98	7.98
159	162	3	MICHAEL JOHNSON / Dialogue / EMI America SW 17010	7.98	7.98	7.98
★ 160	NEW ENTRY		ELLEN FOLEY / Nightout / Cleveland International JE 36052 (Epic)	7.98	7.98	7.98
★ 161	173	3	LED ZEPPELIN / Physical Graffiti / Swan Song SS 2 200 (Atlantic)	11.98	11.98	11.98
162	164	9	PETER TOSH / Mystic Man / Rolling Stone COC 3911 (Atlantic)	7.98	7.98	7.98
163	111	12	A TASTE OF HONEY / Another Taste / Capitol SO 11951	8.98	8.98	8.98
★ 164	171	3	LED ZEPPELIN II / Atlantic SD 19127	7.98	7.98	7.98
165	155	45	PEACHES & HERB / 2 Hot / Polydor/MVP PD1 6172	▲ 7.98	7.98	7.98
166	172	4	MAUREEN McGOVERN / Maureen McGovern / Warner Bros. BSA 3327	7.98	7.98	7.98
167	168	15	DOLLY PARTON / Great Balls Of Fire / RCA AHL1 3361	7.98	7.98	7.98
168	170	4	JEFF LORBER FUSION / Water Sign / Arista AB 4234	7.98	7.98	7.98
169	163	25	ROCKETS / RSO RS1 3047	7.98	7.98	7.98
170	130	10	SOUNDTRACK / Manhattan / Columbia JS 36020	8.98	8.98	8.98
★ 171	179	2	GAMMA / Elektra 6E 219	7.98	7.98	7.98
172	175	2	CAROLYNE MAS / Mercury SRM1 3783	7.98	7.98	7.98
173	174	9	MICHAEL NESMITH / Infinite Rider On The Big Dogma / Pacific Arts Pac 7 130	7.98	7.98	7.98
★ 174	NEW ENTRY		LED ZEPPELIN / The Song Remains The Same/Soundtrack / Swan Song SS2 201 (Atlantic)	11.98	13.98	13.98
175	140	39	DIRE STRAITS / Dire Straits / Warner Bros. BSK 3266	▲ 7.98	7.98	7.98
176	166	21	BOB DYLAN / Bob Dylan At Budokan / Columbia PC2 36067	13.98	13.98	13.98
177	141	32	SISTER SLEDGE / We Are Family / Cotillion COT 5209 (Atlantic)	▲ 7.98	7.98	7.98
178	182	7	JOHN COUGAR / John Cougar / Riva RVL 7401 (Mercury)	7.98	7.98	7.98
179	154	71	BOB SEGER & THE SILVER BULLET BAND / Stranger In Town / Capitol SW 11698	▲ 7.98	7.98	7.98
180	128	8	CRYSTAL GAYLE / We Should Be Together / United Artists UALA 969 H	7.98	7.98	7.98
181	176	4	RICHARD PRYOR / Outrageous / Laff A 206	7.98	7.98	7.98
182	126	20	EARL KLUGH / Heartstrings / United Artists UALA 942 (Capitol)	7.98	7.98	7.98
★ 183	NEW ENTRY		GENYA RAVAN / And I Mean It / 20th Century Fox T 595 (RCA)	7.98	7.98	7.98
★ 184	NEW ENTRY		LED ZEPPELIN I / Atlantic SD 19126	7.98	7.98	7.98
185	180	9	RACHEL SWEET / Columbia JC 36101	7.98	7.98	7.98
186	189	22	EMMYLOU HARRIS / Blue Kentucky Girl / Warner Bros. BSK 3318	7.98	7.98	7.98
★ 187	NEW ENTRY		FAT BACK BAND / XII / Spring SP 1 6723 (Polydor)	7.98	7.98	7.98
188	167	19	ANITA WARD / Songs Of Love / Juana 20004 (TK)	7.98	7.98	7.98
★ 189	200	65	FOREIGNER / Double Vision / Atlantic SD 19999	▲ 7.98	7.98	7.98
★ 190	NEW ENTRY		DAVID JOHANSEN / In Style / Blue Sky JZ 36082 (Epic)	7.98	7.98	7.98
191	133	22	MARSHALL TUCKER BAND / Running Like The Wind / Warner Bros. BSK 3317	7.98	7.98	7.98
192	187	22	PAT METHENY / New Chautauqua / ECM 1 1131 (Warner Bros.)	7.98	7.98	7.98
193	188	18	TED NUGENT / State of Shock / Epic FE 36000	• 8.98	8.98	8.98
194	191	7	JIMI HENDRIX / The Essential Jimi Hendrix Volume II / Reprise HS 2293 (Warner Bros.)	7.98	7.98	7.98
195	189	97	SOUNDTRACK / Saturday Night Fever / RSO RS 2 4001	▲ 12.98	12.98	12.98
196	192	44	BARBRA STREISAND / Greatest Hits Vol. II / Columbia FC 35679	▲ 8.98	8.98	8.98
197	193	67	ROLLING STONES / Some Girls / Rolling Stones COC 39108 (Atlantic)	▲ 7.98	7.98	7.98
198	195	278	PINK FLOYD / Dark Side Of The Moon / Harvest SMAS 11163 (Capitol)	▲ 7.98	7.98	7.98
199	196	104	BILLY JOEL / The Stranger / Columbia JC 34987	▲ 7.98	7.98	7.98
200	197	44	CHIC / C'Est Chic / Atlantic SD 19209	▲ 7.98	7.98	7.98

TOP LPs & TAPE

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College Dates Droop

• *Continued from page 1*

college business "has been great" with America, Harry Chapin, Stanley Clarke, Kenny Loggins, Livingston Taylor, Orleans and Good Rats all doing well at the campus level.

Joe Spereno of Magna says that any touring tailoffs would initially be noticed on the East Coast first since that's where the concentration of schools are. He doesn't notice much of a difference in the Midwest where schools are getting the "biggest names for their budgets."

At the State Univ of New York at Stony Brook, concert chairman Jem Goldstein reports a slower fall than last. Shows booked so far include Talking Heads, Stanley Clarke, Larry Coryell, B-52s and a possible Bob Marley date Last fall, Stony Brook presented about 10 shows Ticket prices are up to $7.50-$5.50, a slight increase over last year's $7-$5.

At the Univ of Houston, Randy Dees, chairman of the special events committee, says this term "is not as good" as previous ones The only date so far is the Clash on Oct. 5. Last fall, Cheech & Chong, Van Morrison, Phoebe Snow, Tom Waits and Jean Luc-Ponty performed

"There are a lot of new acts available but we don't want to gamble because of our budget," says Dees

Mark Striffler, assistant director of the Univ. Union program office at Florida State Univ in Tallahassee, says fall bookings are 20% off last year Striffler states his regular concert budget of $60,000 was cut to $6,000 to put more pressure on bringing in big name commercial acts.

In addition to a few free shows, there is a Beach Boys/Jay Ferguson date Oct. 20. Ticket prices have also escalated from $6.50 to $7 50 and $8 Striffler adds that many acts toured the market before the beginning of school Monday (24)

Syracuse Univ. is one school that reports an increase over last fall. Slated to appear are Joe Jackson, Karla Bonoff, a copromotion with Bonnie Raitt, Todd Rundgren, the Dixie Dregs and a "support the Jabberwocky club" weekend with the Shirts, David Johansen and a local band Ticket prices have held at $3-$5 at the club and $6-$7 at the Landmark Theatre downtown.

Michael Marion, union program advisor at Mississippi State Univ, reports a decline in the number of dates but a better selection of acts America, Dixie Dregs, Peter Frampton and Kansas are booked through November Ticket prices are up 50 cents to a $1.

The Univ. of Colorado lineup includes Todd Rundgren, Stanley Turrentine, B B King, Black Oak Arkansas, Talking Heads, Tom Scott, Dan Fogelberg, Nighthawks and Benny Goodman. Stu Osnow, union program council chief, notices that first week ticket sales are healthy but soon tailoff until right before the show

"People aren't making hasty decisions beforehand, or just don't want to lay out money until the last minute," says Osnow Surprisingly, ticket prices have been lowered $1

Max Vest, director of student activities at the Univ. of Richmond, claims he's been looking for an act since June but "nothing's made sense yet unless you spend $40,000-$50,000. There's no medium priced groups out"

Blake Murphy at the Univ. of Arkansas opened the fall with the Little River Band/Hotel and adds that bookings are keeping pace with last year. Bob Hope is slated to play homecoming week Most shows are being presented by promoters with the school receiving a 5% commission off every show which will be put into an account to enable the school to produce its own shows next spring

Ernie Naftzger at Idaho State Univ. at Pocatello, will present Fleetwood Mac in conjunction with a promoter The group opens its tour there Oct. 26 Also slated are Chuck Mangione and the Statler Brothers However, the $2,000-$4,000 acts in the school's mini-concert series are off due to unavailability of artists.

Inside Track

The first digital taping of a **Metropolitan Opera** production is a key sidelight of the first opening night performance to be carried live on television and simulcast in FM stereo from New York Monday (24). The digital recording of "Othello" is a backup for possible future rebroadcast of the first "Live From The Met" telecast to be carried over the 70 public television stations linked by satellite And the first recent international radio/tv simulcast of the **San Francisco Opera's** "La Gioconda" Sunday (16), has produced a new satellite scale of payment for the musicians. The AFTRA pact calls for a $465 minimum for the chorus, comprimario singers with a $640 minimum for all other singers and performers.

A week-along celebration of music in Manhattan gets underway Monday (24) with five lunchtime concerts in business districts of the borough Fifty-four concerts are set for the week, 38 of which are free

Stevie Wonder may have some legendary sound on his next recording He just acquired the old **C.P. MacGregor** studios, Los Angeles, where the immortals cut their radio transcriptions for years. Blue chips are piled high on **Don Dempsey** to replace **Jack Craigo** at CBS in that major sales post, with **Paul Smith** and **Frank Mooney** rating place and show **Prime mover at Butterfly Records, Nancy Sain,** is reportedly readying a bowout, but there will not be a buyout of her interest in the label... The **Joseph Schlitz brewing** bucks are again the major bankroll behind the *L.A* downtown weekend entertainment blitz Oct. 13-14 this year So far, names like **War, Tower of Power, Tito Puente** and a touch of classical are slated for the second annual gala a la the Winston-Salem, Memphis and New Orleans *events* the *Milwaukee firm* backs along with the Newport Jazz fest

Show folk who lost their manses in the tragic 28-home Laurel Canyon fire Sunday (14) included **John Mayall, Roxy and Whisky A-Go Go co-owner Elmer Valentine and Danny Bramson, Universal Amphitheatre** booker and head of **Backstreet** label, all neighbors. **Beefs mount over the Country Music Assn.'s $40 per ticket stipend for the post-awards party and awards show.... Dolly Partun** warned **Nashville Maynr Richard Fultnn** "you'd better learn about those things," when he fumbled over the date of the country music festival in giving her the **Metronome** award last week.

The Record Center, oldest of the northside Chicago retail outlets, whose owner, **Andy Anderson** died recently, will continue operation with **John Doherty,** veteran buyer, and Anderson's widow and daughter, **Hazel** and **Marilyn,** respectively, operating the landmark account Anderson refused through his lifetime to handle prerecorded tape, selling records exclusively Look for a **Barbra Streisand/Donna Summer** duet single shortly, coproduced by **Gary Klein and Giorgio Moroder.** Tune, "Enough Is Enough" would appear on both artists' forthcoming albums. Moroder is considering doing a digital album with Summer.

ASCAP president Stanley Adams told the West Coast general membership in L A last week that the longstanding dispute with **Muzak** is to a point where the licensing society will proceed with discovery in the trial before **Judge Conner.... Cheech & Chong** start work on their second motion picture early in October. ... **Olivia Newton-John and Gene Kelly** headline **"Xanadu,"** a musical fantasy for **Universal Pictures** due in August 1980.

Midsong Records' president Bob Reno is terminating the label's 12-inch singles, citing slumping sales and rising manufacturing costs. Long disco singles will be on B sides of 45s. **Warner Bros. Records' disco boss Ray Caviano** spending more and more time at rock discos, particularly Heat, New York City, where chief **Hera Schissler** is mapping his own label, **Spin,** concentrating on dance-oriented rock music

One-time Chicago DJ, **Fred Niles,** who now heads his own communications firm there, will videotape the Oct. 14 gig by **Roy Acuff, Ernest Tubb and Hank Snow** at the **Auditorium Theatre....3M** cancelled its exhibit space at the **NRBA** convention Oct. 7-10 at the **Washington Hilton** because its new **CentraCart** radio cartridge system isn't ready to be demonstrated, a 3M spokesperson states. They showed but did not demonstrate a new and improved but incompatible software at the NAB last March. After a 15-year hiatus, **Martin Block's** legendary **"Make Believe Ballroom"** is back on **WNEW-AM,** New York, with **William B. Williams** as host.

Former Beatles producer George Martin introduces his new environmental studio in the British West Indies, **Air Studios Montserrat,** Monday (24) at a bash at the Beverly Wilshire Hotel. **Jimmy Buffett** cut **"Volcano"** there . **Stevie Wonderkindt** has his album nearing the master stage. Expect the first digital soundtrack album to be the upcoming **"Star Trek"** flick. **The Record Plant** put its 3M 32-track digital unit into a remote truck for use at Paramount Studios.. **Good Sounds Records' Laura Taylor** gifted **Casablanca sales chief Dick Sherman** with a **Ludwig** snare drum on his birthday last week

IBM is acquiring a 25% equity share of **Universal Pioneer Corp.,** the Japanese joint venture equally owned by Pioneer Electronic Corp of Tokyo and MCA Inc. of Los Angeles, which IBM recently joined in another joint venture, Disco-Vision Associates. This latter firm took over the videodisk business assets of MCA The Universal Pioneer venture was capitalized for $12.3 million in 1977 to manufacture optical videodisk players, and has delivered most of the initial order for 7,000 industrial units to General Motors.

Merchandisers Vs. 'Get Tough' Policy

• *Continued from page 65*

returns/merchandising pinch, with intense corporate pressure on the various record/music divisions to produce a better profit margin by using every means at their disposal

With third quarter figures for July-September business due in the next few weeks, the financial figures of the last six to nine months are a stark picture of the industry's problems

Despite solid increases in "sales" for most of the six major distribution companies in both the second quarter and first *six* months *of* 1979, virtually every one with public disclosures reported either lower profits or significant losses in one or both periods

• CBS Records Division revenues were up 27% for the second quarter on top of a 32% first quarter increase. But overall second-quarter profits declined principally due to the effect of foreign exchange losses, although operating results were slightly ahead And the serious January-March profit dip was a key factor in the 47% net income drop for parent CBS Inc

• Combined music operations for Warner Communications Inc had a 19% sales again in April-June, with revenues for the first six months up 22%. But second quarter operating income dipped 18% from record 1978 levels, and first half profit is 14% below year ago figures

• At RCA Records, despite a 10% sales rise, a second quarter loss estimated at more than $10 million was cited along with a continuing *dip* in NBC profits for adversely affecting the bottom line of parent RCA Corp No label figures are ever broken out from the larger consumer electronics products/service group, but the loss was enough to wipe out a reported profit in the January-March period.

• There have been no reported figures from U.S. operations of the Polygram Record Group thus far, but apart from the extraordinary "Saturday Night Fever" and "Grease" sales of 1978, this year's volume is reportedly equal or slightly ahead of last year. It is known that Polygram Distributing had budgeted for sales as much as 40% below last year's estimated $470 million

• Capitol/EMI has yet to report actual January-June figures, the second half of parent EMI's fiscal year, but insiders put the music division second six months loss at around $25 million, dragging the division's pretax profits for the year to $11 million on sales of more than $1 billion

• MCA Records lost $1.15 million in January-June versus a $5.517 million profit the prior year on a 36% sales *gain*. For the second quarter, including ABC figures, it was a loss of $1.151 million compared with a $2 184 million 1978 profit, on a 43% increase in revenues

Rackjobbing For Sound Unlimited

LOS ANGELES–One-stop magnate Noel Gimbel has thrown his Sound Unlimited gauntlet into the rackjobbing ring

The Chicago/Denver-based Gimbel has taken the Midwest Playback chain over and is readying the first 16 stores of the 64 Midwestern "electronic playground" stores as mini record stores.

Shelby Young, Playback founder/president, has agreed to expand the software departments with additional catalog product and more merchandising tie-ins. The stores in the chain which carried records and tapes were previously racked by Lieberman Enterprises.

Gimbel when contacted, states the Playback stores takeover marks a major thrust into racking Sound Unlimited got its feet wet racking the 50 King Soopers through Colorado, where it racks a single fixture in each store

Stan Meyers of Sound Unlimited, Chicago, is working in tandem with Harold Rothbart of Playback in racking the first stores It's anticipated that more Playbacks will add software as the changeover firms.

Tribunal Meet

• *Continued from page 1*

agree with him and offer alternatives to NAB's proposal

All interested parties are invited to submit proposals on the structure and procedures of the distribution proceedings to the Tribunal no later than Oct. 1.

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